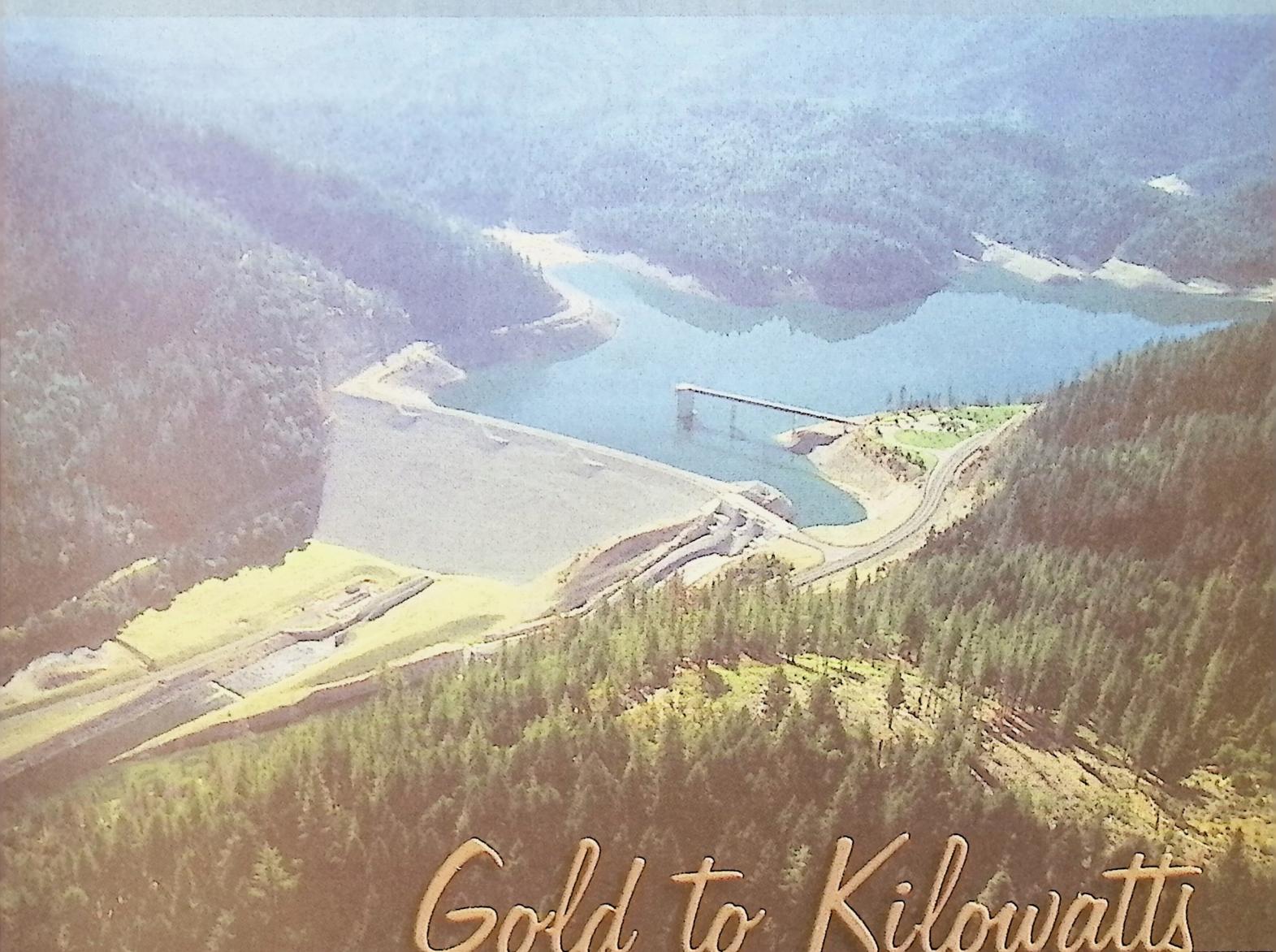


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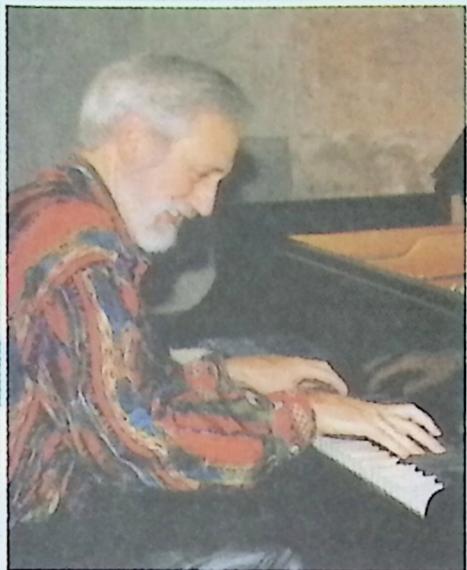
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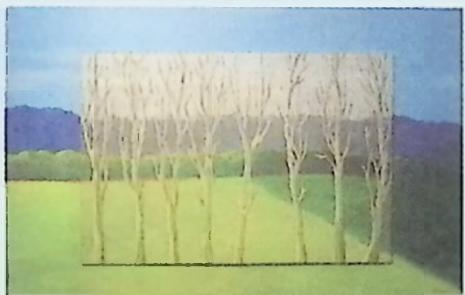


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The Siskiyou Institute kicks off its Fall 2006 concert and workshop series with a solo piano concert by Denny Zeitlin on September 29th at 8 pm. (See Artscene, p.32)



AMBUS Contemporary Art in Medford presents Grants Pass artist Janet Higgins' "The Adventures of Eve," September 5th-30th. (See Artscene, p.32)



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ON THE COVER

Applegate Dam facing south. (Photo courtesy of the U.S. Army Corps of Engineers).

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JEFFERSON MONTHLY

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Daniel Newberry, hydrologist, environmental consultant and Applegate Valley resident, examines both the future and the past of the Applegate Dam. As we all know, the Applegate Dam is a haven for boaters, fisherman, birdwatchers, dog walkers and swimmers, yet it serves a purpose beyond recreation in the forms of irrigation and flood control. With the proposed construction of hydropower facilities at the existing dam site, the Applegate Dam may continue to serve the region, but in a far different capacity than it has in the past.



Czech Nonet makes a visit to *Saint Paul Sunday*, September 10th on JPR's *Classics & News* service. (See *Classics Highlights* on p. 21).

DEPARTMENTS

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See page 20 for e-mail directory.



Tuned In

Ronald Kramer

New Realities

Along with our society's information systems, public radio is approaching a crossroads. Changes, which have been given many different names such as "push" media vs. "pull" media, are transforming both media architecture, and the ways in which people use the kind of devices that once were simply called radios and televisions, at breathtaking speed. Now, radio/tv receivers have been joined by iPods, podcasts, internet feeds, satellite systems and cellphones — which are all offering content of the type once solely available through broadcasting stations.

Where does that leave public radio? It's a current question in public radio circles and, as might be expected, the object of some controversy.

Public radio is very mindful of the lessons learned from public television. Public television, thanks to a somewhat Byzantine structural architecture imposed during the Nixon administration as the "price" of continuing federal support, has never really enjoyed the kind of streamlined structure that public radio has built in National Public Radio (NPR) and the other two major public radio networks. As a result, when cable technology was evolving in the late 1970s, in ways which were going to dramatically expand the number of channels available in America's cable-TV households, the public television system wrestled with the role it should seek out in that expanding world. In hindsight they made the wrong decision to concentrate exclusively on their over-the-air activity and let the cable world unfold without them. The result, of course, was the proliferation of commercial enterprises which developed niche channels, like A&E, Biography, National Geographic, Bravo, Home & Garden, all of which provide information

that could easily have been defined as "public television's turf" in the television world which existed in the late 1970s. The result has been that public television's franchise has eroded, which has translated into declining ratings and support. And, like putting Humpty-Dumpty together again, public television has found it nearly impossible to recover from those developments.

Public radio is approaching the same range of choices in this still-new century, a mixture of some opportunities and potential threats. Whether one likes it or not, the technological ability to transmit many, many more "channels" of content to people, is multiplying at nearly geometric rates. Digital television can transmit multiple programs simultaneously on a channel that previously carried only one — and the same process is nearly ready to launch in radio. (I'll have

Now, public radio is wrestling with the need/ability to avoid having local public radio programming evaporate (as has largely happened in commercial radio) in the face of the national programming onslaught which these new technologies are creating.

more to say about that in a later column.) Cell phones are becoming portable receivers for vast arrays of data and even network TV programs. iPods, which only a couple of years ago were limited to audio storage, now hold huge quantities of video which can be downloaded easily and replayed whenever, and wherever it's convenient. Audio and video (what used to be called radio and tv) content is a thriving, massively expanding presence on the Internet. And, all of this media content is raining down on a population that is largely incapable of programming a VCR (another device which is approaching obsolescence in favor of DVDs which can now easily record content in the convenience of your office or home).

A first-order question for me is, "Are these developments positive ones?" The answer is, "It doesn't matter. They're happening. Deal with it." That said, our national "policy" of "the more media the bet-

CONTINUED ON PG 25

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Jefferson Almanac

Susan Landfield

The Best of Times, The Worst of Times

In mid-May, I returned to my home in Ashland after teaching International Relations (IR) for over four years at the international satellite branch of an American university in Thailand.

Since this was my third international job posting, I knew I would experience reverse culture shock in re-acclimatizing myself to American culture. In fact, I knew the transition would be my most difficult yet, given the length of time I was gone and the depth of satisfaction my job and lifestyle in Thailand had provided. But, more importantly, the circumstances that lead me to resign this job after the 4th year bordered on the surreal, making the transition especially difficult.

Having worked with international, non-governmental organizations throughout the developing world, I'm accustomed to working alongside private or public institutions run as personal fiefdoms by inept, unethical, and corrupt managers. I understand the factors that give rise to and perpetuate such structures in the developing world. But after three satisfying years of teaching, I suddenly found myself working for an American educational institution with these same features! Imagine my shock, watching my employer model the worst of what it proposed to eliminate via bringing a Western liberal education and ideas to Asia!

It's no exaggeration to say that events I witnessed from my American employer have shaken me to the depths of my moral soul! Having thrown my heart and soul into this job, I found myself processing righteous anger at an administration that displayed a stunning combination of ignorance and arrogance, creating conditions that effectively shattered the integrity and capable functioning of the university at every turn, destroying what dedicated people had taken years to create, and what students from the develop-

ing world had slowly come to trust.

Like a chapter taken from *The Ugly American*, our administration resorted to breaking Thai law, applying different academic rules and standards for different students, changing grades in defiance of university academic regulations, applying nepotism and cronyism as workplace practice, and seeking retribution against faculty or staff who defied its autocratic leadership. IR classes were teaching students to confront biases and misperceptions about other cultures, preparing them to work in an interdependent world at the same time that the school administration was reinforcing racist, sexist and cultural stereotypes and dominance structures at every juncture! I agonized for the students' loss of what should have been a holistically-enriching, educational experience!

My students from Myanmar grew up in a nation suffering economic deprivation and political repression under brutal, authoritarian military rule. Imagine the lessons they gleaned when the costly American school they were attending responded to the challenges of working in a foreign environment by retreating into ethnocentric, arrogant justification for doing whatever it wanted when "on the ground reality" differed from "how things are done in the US"! My students from Nepal yearned for democratic governing institutions in their nation, even as the university administration operated like the Nepalese imperious monarchy whose hold on power has been recently shaken! The most perceptive (and candid) of my IR students began to compare the operating principles of the current US administration in its foreign policy actions with that of the American university they were attending! The analogy was painfully apt!

Dwelling on the degeneration of last year will only keep me stuck in my grief

and anger. Having suffered my share of painful experiences, I know I'll reach a point of acceptance and even humor about this tragedy. But until then, what can be harvested from my years with this institution to point myself in that direction?

For over four years, I got paid to read, write and talk about international relations, a subject that fires my deepest intellectual and emotional passions. Teaching allowed me the luxury of delving into areas of knowledge that were new to me, so my own evolving IR education was much advanced.

Working with students from 50 different nations in an academic setting located in a developing nation, I was uniquely poised to utilize conceptual models and classroom strategies that highlight the mutual interdependence between developed and developing world in every facet of 21st century life. Tomorrow's leaders must develop a vision and strategies for working cooperatively with leaders from diverse cultures, as today's interconnected world has rejected tackling problems via resort to ethnocentric unilateralism. I am honored that I could play a role in the educational process of tomorrow's leaders from the developing world, an experience I found to be professionally and personally rewarding!

I learned first-hand about Thai history and culture, and traveled from north to south in my quest to explore Thailand's natural and cultural beauty. But I also traveled to Vietnam (three times), Laos, Myanmar, Bhutan and South India. In the latter three cases, I was hosted by students of mine and their families, so the visits were intimate and up-close, offering an insider's perspective that was priceless. I have open invitations from students in Bangladesh, Sri Lanka, Nepal, Egypt, Pakistan, North India, Bosnia and Taiwan, and I'll collect on those offers in the future. My international experiences highlight a diverse "world classroom" as a wondrous place to learn, made especially enjoyable by the essential goodness and hospitality of all cultures to anyone open to learning! Such personal experiences stand in welcome contrast to the evening news, which too often features the world "out there" only in terms of threat.

CONTINUED ON PAGE 29

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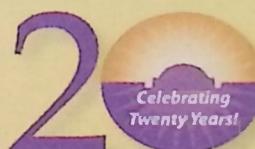
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Gold to Kilowatts: The Past and Future of Applegate Dam

By Daniel Newberry



With the jump in energy prices in the past six years, the economic appeal of such an approach is natural: no new expensive dams need be constructed. Environmentally, the idea of using existing dams, rather than damming additional rivers—or building new fossil fuel-burning plants—also has appeal.

Twenty-five years ago, water rose slowly behind the newly-completed Applegate Dam. Six ranches and the community known as Copper disappeared forever. After a quarter century of use for flood control, irrigation, and recreation, Applegate Dam may now get a face lift. The Federal Energy Regulatory Commission (FERC) recently began an Environmental Assessment to determine if it will allow a private company to construct hydropower facilities at the dam. A public comment period is expected this fall.

In the early 1970s, as many as two hundred people considered Copper their home. As in most remote rural locations of its era, this community was defined not by a place to shop, but by a location to pick up the mail. According to *Ruch and the Upper Applegate Valley*, by John and Marguerite Black, settlers first moved to the Upper Applegate River and Squaw Creek valleys in the Siskiyou Mountains on the Oregon-California border in the 1870s and made their living from mining.

The name "Copper" was apparently chosen for the rich deposits at the Blue Ledge Mine, a few miles up Eliot Creek from the Copper post office, according to *Oregon Geographic Place Names*, by MacArthur & MacArthur. The post office first opened in 1914 across the state line in Siskiyou County, California, but ten years later moved north into Oregon, a half mile below Manzanita Creek, becoming perhaps the only post office to have been located in both states.

Mining was the heart of this community for most of its history, from the solitary miners living in the woods protecting their claims, to the everyday families in the Depression who panned for gold with pick, shovel, and sluice box to earn bread money.

Reclusive and legendary miner Knox McCloy moved to Copper in the 1890s. (Photo courtesy of Evelyn Williams).

"My father and uncle got a summer job on a Forest Service crew at a remote camp," recalled Evelyn Byrne Williams, 79, "so my mother and aunt picked up their mining tools while they were gone. Everyone in the area needed the money in the Depression." Williams grew up on Squaw Creek, located at the southern end of what is today Applegate Lake. Her family moved to the Applegate Valley in the 1850s.

Williams and her husband Clarence live just a stone's throw from the Applegate River a few miles below the dam. She pulls out several scrapbooks filled with pictures and newspaper articles of local interest collected over a lifetime. With the story behind each picture on the tip of her tongue, Evelyn Williams is known to friends and neighbors as the definitive source of local history. She points to one of her favorites, a sepia-toned picture of a three-foot tall cedar shack in the woods, home for many years to Copper's legendary miner, Knox McCloy. This reclusive miner who moved to the area in the 1890s was the subject of a 2002 U.S. Forest Service archaeological research project and report. Tall tales abound, like the time McCloy killed a bear in the autumn high in the mountains to provision for the winter. He skinned it and slept in the hide for warmth. Upon awakening, he found the tallow had frozen, trapping him inside. A passing mule packer heard his yelps and freed him.

Dow Lewis, 90, of Central Point, who as a youngster knew the enigmatic McCloy, also grew up on Squaw Creek, at the ranch of his grandfather John Harr. Lewis has several tall tales of his own, told with a deadpan face before breaking into hearty laughter just as he delivers the punch line. With a twinkle in his eye, Lewis began, "I visited the Blue

Ledge Mine with my father during World War One when I was two. They had a pulley system that carried buckets full of ore down to the ground at the same time empty ones rose up to the ledge." According to Lewis, his father placed his small son in an empty bucket, where he was lifted in to the mine, and so became its youngest visitor.

Although locals often gathered at the post office to meet the twice weekly mail deliveries, a sense of community "as Copper" began to form in the late 1930s, not long after the post office closed, with the construction of the Copper Store by the Crow family. Gladys Crow was a small, quiet woman with long dark hair who dressed in black and usually wore a shawl, recalled Paul Lewis, who today works in the engineering department for the City of Medford. Paul, the son of Dow Lewis, remembers Gladys Crow handing out licorice to him and the other local children.

A gas station was later added to the store to create an end-of-the-road provisioning center. This ARCO station had old-fashioned gravity pumps, much different from today's electric units. On top of each pump—one for gasoline, one for kerosene—was a clear glass container into which the desired volume of fuel was first hand-pumped, then allowed to flow into the customer's tank via gravity.

Though the post office closed years earlier, residents still gathered at the store for the twice weekly mail runs, and to exchange news and renew friendships. In the 1950s and 60s logging replaced mining as the profession of necessity for many local young men, explained Paul Lewis, and the Copper Store sold many a beer to thirsty loggers after a long day in the woods. Other than the store, according to Lewis, the social life for folks at Copper occurred at the Grange Hall, seven miles or so down river across from the historic McKee bridge.

The Copper store and gas station proved to be a lot of work for Gladys Crow, so she enlisted the help of Guy Watkins, whose grandfather was one of the first settlers to the upper Applegate area. Guy was also part Takelma Indian. Having no children, Crow left her estate to Watkins when she died in 1973.

"Guy was rather quiet," said Clarence Williams. "He'd talk but wouldn't start a conversation. When he wanted to tell you something he'd hedge, and come at it from the side. A real nice guy. Guy would shoot the bull and have a beer with you, but the law in those days was you couldn't drink it in the store. You'd take your beer out of the ice bucket—no refrigerator in those days—and Guy would hand you the bottle opener. Then you go outside and sit on the bench and drink it and talk."

Like most Copper residents, Guy relied on more than one source of income to make ends meet. In the summers he ran cattle in the high country at Cameron Meadows, which didn't leave him with enough time to manage the store. So when a young woman in her early twenties, new to the area, approached Guy one day in 1971 and asked if he'd like help running the store, he hired her on the spot.

"I was living at the hippie commune a half mile from the store," recalled Pat Acklin, "and was happy to have the money." Her waist-length hair and large hoop earrings swayed as she shared these memories, and it's not hard to imagine her in that setting. Acklin now lives in Ashland where she is a professor of Geography at

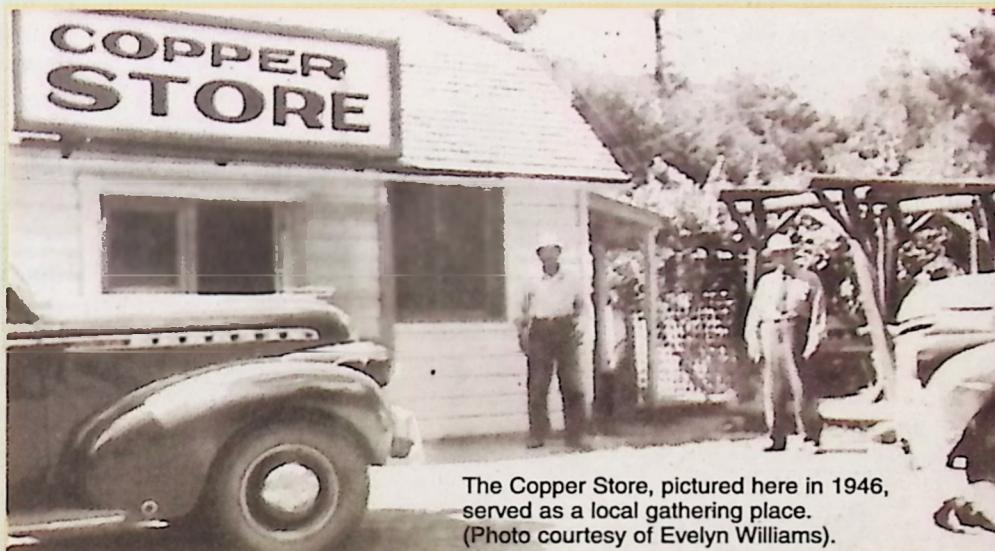
Southern Oregon University. She takes her students to the upper Applegate Valley each year on a field trip and makes sure to point to the middle of the lake to indicate where her house once stood.

"I met *him* in Copper," Acklin said, tilting her head toward the dark haired man next to her who has been smiling at her reminisces.

"I didn't know as many people as she did," says Ken Kigel, Acklin's husband. "I played bass guitar in a rock band and was gone for weeks at a time on tour." Kigel, who today is an assistant principal at Ashland High School, still keeps up with his music. He now plays violin in the Rogue Valley Symphony.

Not long after Gladys Crow died, the U.S. Army Corps of Engineers began appraising property in preparation for purchase, under eminent domain, of land to be affected by the future reservoir.

"The idea for the dam began right after the 1955 Rogue Valley flood," explained Jim Buck, operations manager of the



The Copper Store, pictured here in 1946, served as a local gathering place. (Photo courtesy of Evelyn Williams).

Rogue Basin Project for the U.S. Army Corps of Engineers. "There must have been one hundred public meetings in the region to sense interest in water resources development by the Corps." In 1962, Congress passed the Flood Control Act that authorized the development of three local dams: Lost Creek, Applegate, and Elk Creek. The Lost Creek Dam was completed in 1977, Applegate in 1980. The Elk Creek Dam has yet to be built.

Congress authorized three uses for Applegate Dam: flood control, irrigation, and fish enhancement. Annually, 26,000 acre-feet was set aside for irrigation and 40,000 acre-feet for fisheries, in the form of increased releases to provide cooler water through increased summer flow over what would occur naturally. An acre-foot is the amount of water that will fill an acre—roughly the size of a football field—to the depth of one foot. "This was a radical idea at the time," said Buck, "traditionally fisheries were not taken into account. But because of the Rogue's nationally and internationally-known fishery, it was different in this case."

Construction of the Applegate Dam was opposed not only by environmental groups but by many local residents. "I was against it back then," admitted Evelyn Williams, "because it did away with all our memories. I grew up there. Now I see it's beneficial." According to Williams, a dam site on the lower Applegate River was considered that had two to three times the storage capacity of the current reservoir. It was rejected because far more farms would have been flooded and people dis-

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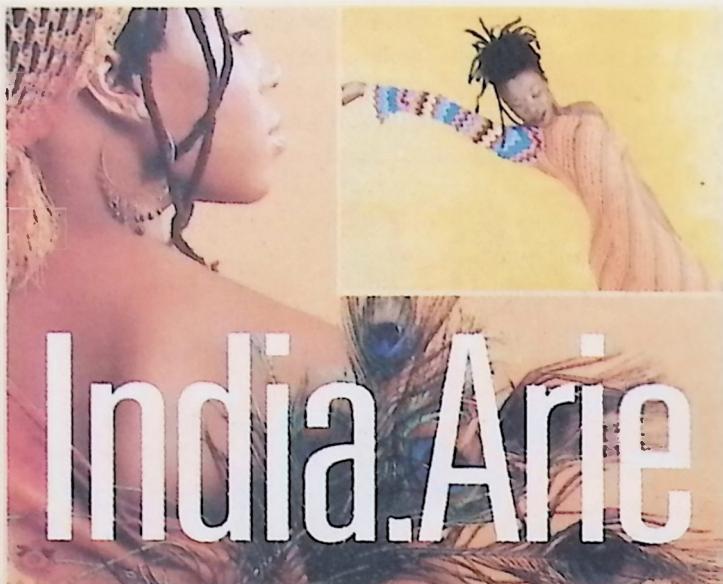
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Reversing the Tide

It will be tragic if the lesson of Puget Sound's declining salmon runs and dwindling orca population is allowed to be reframed as "killer whales vs. development."

The orca whale is to Puget Sound what the salmon is to the Columbia Basin. Both are potent symbols of the reasons many of us live here. A photographer friend even has a name for such regionally significant symbols — "iconic photogenic megafauna," because so many people take so many pictures of them.

As recently as 30 years ago, the orcas had a reputation as the "coyote of the sea." Fishermen shot them with rifles and detonated dynamite near them in an effort to eliminate their competition for fish. Marine aquariums captured orcas alive for public display. This attitude together with the pollution of the Industrial Age has taken its toll.

In the 1800s, there may have been as many as 200 orcas in the southern resident pods that spend summers in Puget Sound. Today there are 89 orcas in three southern resident pods. They have been declared "endangered." A recovery plan, due in January, is being drafted under the Endangered Species Act, just as recovery plans have been drafted for some Columbia River salmon runs.

This declaration has triggered the predictable rhetoric from the usual suspects. Russell Brooks, managing attorney of the Pacific Legal Foundation, is tripping along with any reporters who will accompany him, warning that his clients — builders, developers and some farm interests — fear declaring orcas "endangered" will hamper industrial development, raise the cost of housing, road construction and sewage treatment on land around the sound.

Brooks suggests darkly that listing the killer whale as "endangered" will have economic consequences similar to the listing of the northern spotted owl that supposedly closed mills and cost and estimated 30,000 jobs.

Brooks is engaging in deliberate decep-

tion here. In the decade from 1979-89, the Pacific Northwest timber industry lost more than 25 percent of its mills, more than 34 percent of its workforce and more than 20 percent of its wages. The spotted owl injunctions did not come until the early 1990s.

The mill closures and layoffs of the 1980s were the result of automation as the timber industry realized they had logged so much old growth timber, the stumpage no longer existed to maintain historic levels of employment. The timber industry modified or built automated mills that handled smaller logs with fewer workers more efficiently. By 1989, production — but not employment — in the region had returned to historic levels.

The lesson of the spotted owl controversy was the end of the old growth that threatened them with extinction also meant the end of human activity that also depended on old growth forests. That powerful message was ignored and the blame game continues.

The consequences of degraded habitat are not limited to orcas and salmon. The Washington Department of Fish and Wildlife reports that the populations of 42 species of birds are crashing. State wildlife officials say habitat degradation is the problem throughout Puget Sound. Nor is the issue limited to the sound. Two of the three southern resident orca pods spend the winter off the mouth of the Columbia River — dining on salmon.

The issue is not saving orcas or salmon. The issue is stopping the habitat degradation and restoring the ecosystem that no longer functions adequately to ensure the survival of the iconic species we all recognize. There is no quick fix.

The problem goes beyond industrial pollution. The waters of the sound are an increasing toxic stew. There are 24 Superfund sites in the sound — relics of the Industrial Age — that have not been cleaned up. Victoria, British Columbia, spews 34 million gallon of raw sewage daily into the Strait of Juan de Fuca where it sloshes in and out of the sound. There are 17 pulp and paper plants on the sound and the Straits of Georgia discharging pulp liquor with varying degrees of treatment.

There are smaller problems that add up to large ones. Every shopping center parking lot, every roof, every driveway, every farm, funnels contaminated rainwater, fertilizer and pesticide runoff into creeks, streams, and storm drains that empty into rivers that empty into the sound. The flow of pollutants contaminates the sound and degrades the habitat that supports the food that

feeds forage fish that feed the salmon that provide food for the orcas.

Human development is killing the stuff at the bottom of the food chain and that is starving the large predators at the top. Let it continue and it will eventually have a negative impact on the humans who also depend on the ecosystem.

The Puget Sound orca recovery plan due in January is a first step in reversing the tide of habitat degradation. It will only succeed if the public demands a new stewardship ethic toward the waters we all share.

Columnist Russell Sadler is living in a Eugene writer's garret working on a short history of Oregon for tourists and newcomers. He can be reached at Russell@russellsadler.org.

A Nature Notes SAMPLE



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Nature Notes

Frank Lang

Dragonflies

What insects are colorful and both harmless and beneficial to humans? They fly during the day, live wherever there's water and sun, and, with guidebooks and their relatively large size, are easy to identify. Don't guess butterflies.

Dragonflies and damselflies are odonates. Unlike more advanced beetles, flies, and moths, odonates have an ancient pattern of veins on the wings and cannot fold their wings closely over their body. However, they have sophisticated eyes, over twenty to thirty thousand per head. Their sex life is also more sophisticated than anything human. At a site near the front of its abdomen, odonates store genetic material from the reproductive organ at the abdomen's tip. The male grabs the female thorax with the tip of his abdomen while the female arches its abdomen to reach the male goodies, resulting in wheel-like, acrobatic mating. Only Mr. Right mates because the female can only be grasped effectively by the same species. Effective grasping and transferring genetic material cannot occur at the same place, hence the unique storage site.

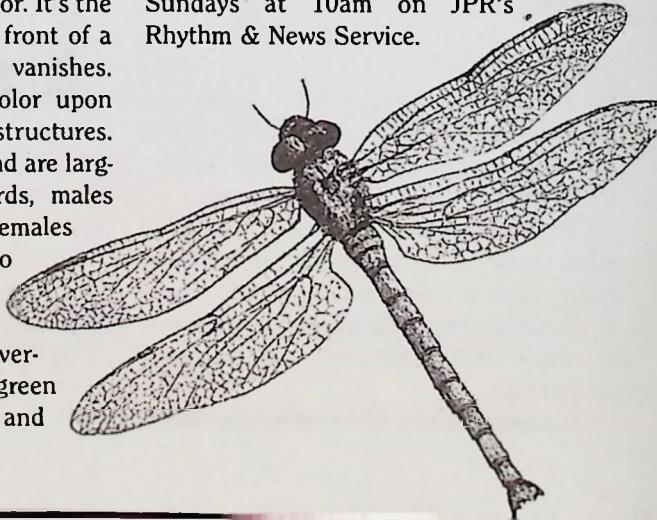
Colors in odonates are structural, meaning that structures refract and reflect light so as to produce color. It's the same with a bluejay feather in front of a bright object, the blue then vanishes. Odonates quickly lose their color upon death from changes in these structures. Most males are more colorful and are larger than the females. Like birds, males probably are advertising to females that they are healthy enough to sport such color and size and therefore are good perspective mates. Some colors may advertise bad taste, as the common green darner is avoided by toads and

frogs. Color and size have drawbacks, though. A large male cardinal meadowhawk or four-spotted skimmer attracts many females. But they are outmaneuvered by more agile, smaller males and so cannot easily hold territories. With less color and size, females odonates don't attract as much attention from predators and so likely are more valuable than males. Sound familiar?

Dragonflies are fast fliers; the blue-eyed darner can fly 48 feet per second while chasing prey. Most dragonflies fly far; two even found Hawaii, large islands most distant from continents. Immature dragonflies move forward by expelling water

through their anus. And you thought you would embarrass yourself in mixed company by eating that second burrito. And what are the benefits of odonates? Dragonflies eat more mosquitoes than bats, hence the name mosquito hawk. **IM**

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.



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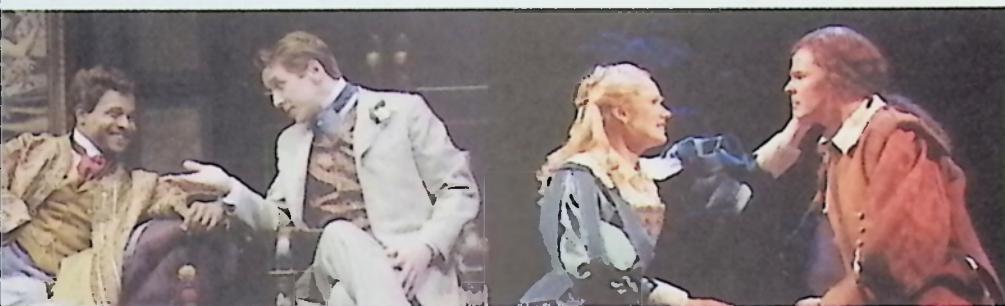
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left, *The Importance of Being Earnest* (2006) Kevin Kenerly & Jeff Cummings.
right, *Cyrano de Bergerac* (2006) Robin Goodrich Nordli & Rex Young
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Applegate

From p. 7

placed than were with the dam as eventually constructed.

In early 2001, the Federal Energy Regulatory Commission received a request from a newly-formed company in Rigby, Idaho, to begin a process that could culminate in a license to construct and operate hydropower facilities at the Applegate Dam. According to its web site, this company, Symbiotics, LLC, "...was founded under the principle that there are existing hydroelectric facilities and sites that can be retrofitted to produce a significant amount of electrical energy at prices competitive with alternate sources." Since 2001, Symbiotics has flooded FERC with more than 250 license applications for new hydropower facilities at existing dams throughout the Western United States. With the jump in energy prices in the past six years, the economic appeal of such an approach is natural: no new expensive dams need be constructed. Environmentally, the idea of using existing dams, rather than damming additional rivers—or building new fossil fuel-burning plants—also has appeal.

Symbiotics was founded as a joint venture between Northwest Power Associates and Ecosystems Research and a group of investors, according to Erik Steimle, a biologist for the latter company. Steimle explained that before filing the applications, his team analyzed 75,000 dams nationwide to find a subset that would meet the company's criteria for economic and environmental feasibility.

For a variety of reasons—economic, environmental, scenic—most of the Symbiotics hydropower applications have been withdrawn or were rejected by FERC. Of the twenty-two remaining active projects, four license applications have been accepted by FERC. Three of these are in Oregon (Applegate, Bowman Dam on the Crooked River near Prineville, Dorena Dam on the Coast Fork of the Willamette River near Cottage Grove) and one is in Idaho (Chester Dam on the Henry's Fork of the Snake River near St. Anthony).

Symbiotics has held several public meetings in the Ruch area since 2002 to inform local residents of their plans and hear concerns. Ruch-area residents have voiced three primary concerns: impacts of new

high voltage power lines to health, safety, aesthetics, and property values; impacts of operations on fish; and construction impacts on fish, wildlife, and water quality.

According to Symbiotics' planning documents, power poles on the entire dam-to-Ruch corridor, more than fifteen miles, would need to be replaced with poles that are fifteen feet taller than existing poles to accommodate the new 69,000 volt lines. The new poles would be noticeably larger than existing poles, yet significantly smaller than the large metal towers carrying power from Columbia River dams.

Several concerns about the impact of hydropower operations on fisheries have been detailed in comment letters to FERC by state and federal fisheries agencies, most notably the likelihood of significant mortality for juvenile fish that pass through the turbines. As water flows toward the turbines, velocity increases, drawing fish toward this simulated river flow. Fisheries biologists refer to this as "false attraction" and small fish sucked through the power turbines have a high likelihood of injury and death.

Federal and state regulations thus require new and renewing hydropower facilities to install screens in front of the turbines. The screen requested by fisheries agencies for the Applegate project is the "Eicher screen." This technology was recently installed at PGE's Sullivan power plant on the Willamette River and has reduced juvenile fish mortality to 1-2%. The Eicher is a fine mesh screen that is inclined upward at the downstream end as fish approach the turbine. Instead of passing through the turbine, the fish are pushed to the surface and toward a bypass that allows them to pass over or through the dam, avoiding the turbines. "Fish can be impinged on screens at high velocity flow into the turbines," explained David Harris, Southwest Hydropower Coordinator for the Oregon Department of Fish & Wildlife (ODFW).

The Applegate Dam has a unique configuration that requires such a high-performance screen. According to Rob Burns, biologist for the U.S. Fish & Wildlife Service, water is currently released from the dam at multiple depths to meet varying temperature requirements: cool water from deep in the reservoir is released in the summer to provide a more temperature-friendly environment for salmon and steelhead. This translates not only into a need for a screen for each outlet, but deeper outlets

are under higher pressure and new screens must be able to withstand those harsh conditions.

Both fisheries agencies and the public have voiced concern that flows might be raised and lowered significantly on a daily basis to match peak power demand. Tailoring the flow regime to such a "peaking operation" was enacted at the J. C. Boyle powerplant on the Klamath River several years ago, causing a disruption to aquatic life and the rafting industry. Symbiotics' License Application to FERC called for a "run-of-the-river" flow regime, meaning that Symbiotics will not be able to alter the river flow: they may only use the flow released by the Army Corps. "It would take an act of Congress to make a peaking facility at Applegate," said the Army Corps' Jim Buck.

Power at the 242 foot-tall Applegate Dam would be run through two turbines, supplying a maximum of 10 Megawatts (MW) of electricity. One MW can power approximately 1,000 homes or small businesses. The proposed facility is relatively small in the hydropower world: the Bonneville Dam on the Columbia River has a peak output of more than 100 times this capacity. Symbiotics has proposed an average annual power generation of 5 MW at Applegate Dam, with peak power during snowmelt in May when the reservoir is full and excess flow must be released, and a low in the fall when the Army Corps is filling the reservoir.

To avoid damage to turbines during high flood flows, excess water would not be routed through the hydropower plant. "We asked for a Howell-Bunger valve," said ODFW's Harris. "This is a pressure release valve that kicks on and sprays water that normally goes through turbines at high pressure to safely release water so the outflow can be controlled in an emergency. It's pretty spendy." Agencies can require these protective devices as mitigation for potential harm caused by construction and ongoing operation and maintenance. "Sometimes mitigation required may cost them out of the game," said Harris. "It might cost \$13-14 million [at Applegate]." Not only is initial construction of these devices costly, so is the operational cost. In a letter to FERC dated April 26, 2006, Symbiotics estimated an annual loss in power revenue of \$100,000 were the Eicher screen used throughout the year.

What type of construction will be nec-

essary to add hydropower capacity to the dam? According to Symbiotics' License Application, the main construction will be the penstock, outlet gates, powerhouse, and draft tubes. A steel tube, known as a "penstock," 105 foot long and 12 feet in diameter, would be installed into the concrete dam and held in place with a steel liner. Water would flow, under pressure, from the penstock to a new 50-by-60-foot powerhouse where the electricity would be generated. In between the two structures would be the outlet gates, capable of shutting off flow from the penstock during emergencies or maintenance. Draft tubes would carry water from the powerhouse to the river in a manner that would minimize disruption to fish. The ODFW currently collects spawning fish at the base of the dam and trucks them to the Cole River hatchery at the Lost Creek Dam where eggs are hatched and the juveniles raised, before their subsequent release into the Applegate River.

FERC is expected to complete the Environmental Assessment for the proposed hydropower facility and operations in January 2007, following a period of public comment, and make its decision by April 2007. The initial "scoping" period, in which the public may comment on the scope of the proposed analysis, ends September 7, 2006. That agency has been busy, as more than 240 hydropower licenses are up for renewal between 1998 and 2010. Licenses are usually granted for 30 or 50 years.

If old-time miner Knox McCloy was still alive, he might be of two minds about the dam. He might see that gold is no longer measured only in ounces but also in kilowatts. But he might also miss his old stomping grounds. Who knows, his fortune could still be out there, waiting to be discovered. Some of the old timers believe that McCloy died before cashing in his fortune, and his hiding place may now be under water.

For more information on the Applegate hydropower proposal, visit the FERC website at www.ferc.gov and specify docket P11910. The Symbiotics website is www.symbioticsenergy.com.

Daniel Newberry is a hydrologist and environmental consultant who lives in the Applegate Valley.


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A Greenway Adventure Festival: A Reason to Celebrate

By Joy Olson

Good news: many readers may have already enjoyed some great recreational time this summer on the beautiful Bear Creek Greenway. Better news: there will be a celebration on the Greenway this summer! Yes, the Greenway is now *nearly* complete with 20 miles linking the communities of Southern Oregon and a 1000 acre Greenway corridor. The final link, although funded, is in a holding pattern due to the new big I-5 interchange at Barnett Road in Medford.

The Bear Creek Greenway is the result of a 30 year vision. In the early 1890s the popularity of the bicycle motivated community leaders of Jackson County to conceptualize a plan to connect the towns within the county by a network of pedestrian and bicycle paths. Seventy years later, their vision began to translate into a reality as the Bear Creek Greenway evolved.

In the early 1960s, the Bear Creek Greenway was included in park plans for Jackson County and the five municipalities connected by the trail. By 1973, land acquisitions for the trail had begun. ODOT built a 3-mile trail through Medford in 1973 which became the first section of the Greenway in Southern Oregon. Leap forward to 1980, and a 2.8 mile trail segment was built near Talent and then extended in 1981 to Suncrest Road, also in Talent. In 1989, the Talent trail was extended another $\frac{1}{2}$ of a mile toward Ashland.

The 1990s brought more Greenway action as the 2 mile trail from Medford to Central Point was finished; another beautiful 1.9 mile extension was completed in Ashland in 1998.



Celebrate the
Greenway
Saturday, September 23rd!
www.bearcreekgreenway.com

The Bear Creek Greenway Foundation was by now determined to get the Greenway to the finish line - making that final connection. We faced two separate links to make that possible: one into Medford of 1.5 miles and another link into Talent of 2.25 miles. The cost: \$3.5 million dollars. Who said the best things in life are free? We rolled up our sleeves, got incredible help from southern Oregon Rotary Clubs, Oregon State Parks and an earmarked federal transportation grant. We have now finished the connection from Medford Sports Park to Talent and then, this very Summer of 2006, have paved trail into Medford! The hope is to have the Barnett Road connection done by 2008.

So, it is time to celebrate the hard work and amazing accomplishments with a **Greenway Adventure Festival on Saturday, SEPTEMBER 23rd!** We conjured up the idea of a Greenway Adventure Weekend with the help of the new Rogue River Greenway Foundation (RRGF).

If you are a bicyclist, you may want to head over to Rogue River and bike in the **"Ride the Rogue"** event. Visit www.ridetherogue.org to get all the exciting details. All funds will go toward helping build the Rogue River Greenway.

If you run or walk and have participated in the Greenway Classic over the past decade, you may want to head over to Blue Heron Park in Phoenix, the newest Greenway trailhead. For the first time ever, we have added a **Half-Marathon**, all taking place on the Greenway. We are also keeping the **10K and the 5K and the Kids' One Mile Fun**

CONTINUED ON PAGE 34



Inside the Box

Scott Dewing

East of Here

I have a bad habit of following my wife. This habit landed me in the Middle East this past July, where I helped her prepare a documentary about the Palestinian-Israeli conflict—a task she has undertaken as though it were a perfectly normal endeavor for a teacher to do during summer break.

We shall see.

The timing for the trip could not have been better. The day before we left to fly to Tel-Aviv, Hezbollah militants in Lebanon kidnapped two Israeli soldiers. They were hoping to use the kidnapped soldiers as collateral to negotiate the release of Palestinians being held in Israeli prisons. The problem with that strategy, however, is that the Israelis don't negotiate with terrorists—they bomb the crap out them, which is exactly what they began doing in southern Lebanon shortly after we arrived here.

Like a bad movie in which the plot is highly predictable, Hezbollah retaliated by lobbing rockets into northern Israel and killing civilians. The Israelis responded with more bombing, which resulted in the deaths of hundreds of civilians in Lebanon. Tens of thousands began fleeing the country. Foreign nationals were evacuated by helicopters, boat and automobile.

Meanwhile, as the tragedy escalated, my wife handed me a video camera and told me to film while she interviewed Palestinians and Israeli Jews about the internecine conflict that has spanned three generations in which the prospect of a lasting peace has come and gone again and again like a specter.

"It's always the camera man who gets shot," a colleague had informed me when I speculated about our journey to the Middle East to put together a documentary and my role in the whole venture.

Now I was in the Middle East holding a video camera. I was the "camera man". Fabulous.

It wasn't the first time I had followed my wife to the Middle East. Many years ago when she was a graduate student in the University of Washington's Middle Eastern

Studies program, she had been awarded a scholarship to study at the American University in Cairo for a year.

She went. I followed. We had only been married for a little over a year and the habit of following her wherever she went had already been cast.

We first lived in Damascus, Syria, which in the early 1990s was still under the authoritarian regime of Hafiz Al-Asad. Going to Syria was like falling off the edge of the world. The only way I could communicate with the outside world was through letters and a weekly 10 minute phone call.

A "letter" is a handwritten document that is put in an envelope and physically delivered to the reader. It was a method of communication by those who lived in the Dark Ages before the Internet boom. Every letter I received while living in Damascus came to me taped back shut after somebody in the Ministry of Letter Snooping had reviewed the contents. Once a week, we would go down to the Ministry of Telephone Calls where we bought a telephone card then stood in line for our 10 minutes on the international phones. That was pretty much it for communication with the outside world.

Cairo was a bit better. We had a telephone in our apartment, but the International calls were expensive and the constant clicking caused by the cheap phone-tapping equipment the Egyptian intelligence agency used was annoying.

Today, the Middle East has been completely transformed by technology. It permeates everything. Everyone has a cell phone. Wireless Internet connections are everywhere. This time around, I've been constantly connected to the outside world and the outside world has been constantly connected to me.

My family and friends have been able to stay informed of our travels through emails and an online blog that I've been updating almost daily. When we want to call family, we use an Internet phone service that cost just pennies per minute for international calls. We do real-time instant messaging. All the digital pictures we've been taking have been uploaded to an online photo gallery. People don't have to wait for us to return from our trip to see where we've been or hear about what we've experienced.

The first leg of our journey was Palestine. The night we arrived, I couldn't sleep and went down to the hotel lobby to use their wireless Internet connection to check my email and make some phone calls to America. As I sat there in a hotel in Ramallah, thousands of miles from home, it felt strange to be so easily and completely connected to that world. Except for the time zone difference, it didn't really seem to matter that I was in a hotel in the West Bank. I could have been anywhere.

Sitting in the hotel lobby, I couldn't help but marvel at how much the world had shrunk since the last time I was in the Middle East in the early 90s. Back then, it was like I'd fallen off the ends of the earth and no one knew how or what I had been doing until they received a letter or got a phone call. There was time lapse and the distance

made a difference. Now there was only time zones and the distance made no difference whatsoever. The Internet had changed everything. The virtual me was still completely connected and in the same place I'd left him.

Meanwhile, the physical me was in Palestine holding a camera and following my wife wherever that path would lead. **IM**

66

As I sat there in a hotel in Ramallah, thousands of miles from home, it felt strange to be so easily and completely connected to that world. Except for the time zone difference, it didn't really seem to matter that I was in a hotel in the West Bank. I could have been anywhere.

Scott Dewing is a technology consultant, analyst and writer who lives with his family on a low-tech farm in the State of Jefferson. He spent the month of July traveling with his family in Israel, Palestine and Jordan. This month's column was written in Jerusalem. Archives of his columns are available at his digitally organic website, www.insidethebox.org.

Michael Feldman's

Whad'Ya Know?

All the News that Isn't

President Bush is taking a lot of <expletive deleted> for his undiplomatic profanity at the recent G-1%*#! summit, but heck, it's the only language Tony Blair understands. It's taken years for Mr. Bush to master West Texan, and he likes to show it off.

In casual conversation he typically averages 21 expletives per sixty seconds of fumbling for the wrong word, which, at the going rate of \$325,000 per offense means Mr. Bush owes the FCC \$6,825,000 just for an anecdote about Laura—should the mike be on.

The Karl Rove is on, and going full blast—the grand old party till you drop featuring the Flag Amendment, the Pledge of Allegiance Protection Act, the Marriage Isn't for Everyone Amendment, and the Adopt a Frozen Embryo bumper stickers.

In a dramatic photo op the President—surrounded by 12 dozen eggs—refused to make an omelet, vetoing the stem cell bill, despite its promise of a cure for Rick Santorum.

Senator Brownback, trying to look presidential, gave a press conference with a 2 liter bottle of fluid next to him in front of a banner reading "No Sperm Left Behind," in spite of the fact that sperm usually go Democratic.

In other news, President Bush not only speaks to the NAACP, he does Li'l Jon's "Snap Yo' Fingers!"

Barry Bonds escapes indictment but Karl Rove is charged with using flaxseed oil cream.

Barrel of oil downsized to 2 quarts.

Study finding public school students do as well or better than those in private schools spawns a new "No rich kid left behind" movement. This would issue vouchers to the wealthy to send their kids to public school.

In London, officials unveiled a sun-powered solar ferry capable of crossing the Thames every six to eight weeks.

That's all the news that isn't.

12 Noon Saturdays on JPR's
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On the Scene

Q&A with Neal Conan, Host of *Talk of the Nation*

Award-winning journalist Neal Conan is the new host of *Talk of the Nation*®, the national news-talk call-in show from NPR News heard on JPR's *News & Information* service every weekday at 11:00am. Conan is a familiar voice to public radio listeners, having served as a regular substitute host for NPR's newsmagazines, *Talk of the Nation*, *Fresh Air*®, with Terry Gross, and *The Connection*. Most recently, he played a major role in anchoring continuous live coverage of the terrorist attacks and their aftermath. Conan was one of the principal correspondents in NPR's 1991 Gulf War coverage that won the prestigious Alfred I. DuPont-Columbia University Award. He reported from Saudi Arabia, Kuwait, and Iraq, and during one of his assignments in Iraq, was captured by the Republican Guard and held hostage for about a week, along with three dozen journalists. Recently, Conan sat down to answer a few questions.

Q: What brought you to NPR in 1977?

A: I was working as a freelance reporter and writer in New York. Earlier, I'd worked at public radio station WRVR-FM with Robert Siegel, who is now a host of *All Things Considered*. After he started with NPR, he sent some freelance assignments my way out of the NPR bureau in New York. In the spring of 1976, I was going on a trip to Maryland and thought that while I was in the area, I would stop into NPR's offices to meet the people I had been working for. On the day I visited, NPR had just begun looking for a producer for the new weekend show — *Weekend All Things Considered* — and they offered me the job.

Q: How has NPR changed since you first arrived?

A: Physically, of course, it's much bigger. It commands a greater presence in American broadcast media and has become a primary

information source for many people. Also, at that time, the only bureau outside of Washington, DC, was in New York and now we have bureaus in many places around the country and the world. Intellectually, however, I don't believe NPR has changed that much. I think we had the right idea for what radio and journalism should be then and we hold on to that sound today.

Q: How has your reporting experience prepared you to host *Talk of the Nation*?

A: I was a general assignment reporter for most of my life so I acquired the ability to know a little information about a lot of topics, which is helpful in hosting a daily talk show whose listeners are interested in such varied topics — everything from politics to technology and the arts. I've jokingly referred to my new position as "a great job for a person with a short attention span!"

Q: After covering the Gulf War and the terrorist attacks of September 11, do you think the role of the journalist has changed?

A: I don't think the role has changed, but I think our job will be more difficult as a result of the terrorist attacks. Difficult, because of the nature of special operations and because we will need to rely even more heavily on the facts while we also realize that there will be many things that we don't know about. I think there will continue to be hard questions to ask and we will address those on *Talk of the Nation*.

Q: Since the terrorist attacks, have you noticed a change in the nature of the program?

A: I think the program is fundamentally changed. For the foreseeable future, I think the focus will be on this crisis. In both my personal and professional conversations, I find the crisis or related subjects coming up, so I expect that the show will also reflect this shift. Following the attacks, it also became clear that Americans needed to

communicate with each other at a national level, to be able to hear each other's stories and perspectives, which is something that the program can easily foster.



Neal Conan

Q: Recently in your career, you took a leave of absence from NPR to work as the radio announcer for the Aberdeen Arsenal, a baseball team in the independent Atlantic League. How are the skills you acquired doing play-by-play announcing helping you as a radio talk show host?

A: I think the fundamentals of accuracy and fairness are the same. Play-by-play in the minor leagues, where you do nine innings by yourself every night, demands great stamina and focus. And in baseball, like all live radio, you also need great faith that you'll be able to start a sentence and come up with an idea of how to finish it. Because I was doing live announcing for baseball, I also learned that I was going to make mistakes but that it was important to just live with that and move on, which will be essential for hosting a live talk show.

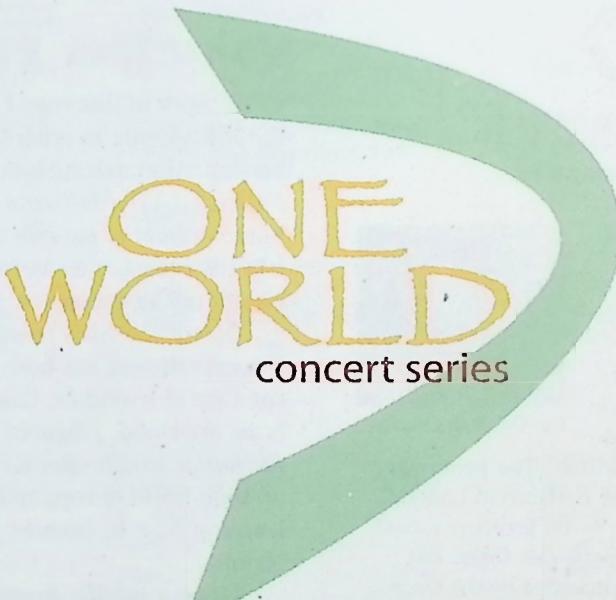
Q: How would you describe your approach as host of *Talk of the Nation*?

A: I hope that listeners come away with the impression that they're hearing someone who is smart, patient, curious, warm, and when appropriate, funny. I hope they also hear that, while I serve as the host, the focus of the program is on the guests and the listeners who call in. My goal is that we can develop a program where people tune in to hear the show, rather than the subject we happen to be exploring that hour; a show that's agile and curious about what's happening right

CONTINUED ON PAGE 25

Presented by

**Southern Oregon University and
Jefferson Public Radio**



featuring Mickey Hart & Zakir Hussain
Wednesday, September 27, 2006, 8 pm
Craterian Ginger Rogers Theater, Medford



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ALLISON
MOORER



NATALIE MACMASTER



LADYSMITH BLACK
MAMBAZO

STEVE EARLE SOLO

Opening act: Allison Moorer
Thursday, October 5, 2006, 8 pm
Historic Ashland Armory, Ashland

NATALIE MACMASTER

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Craterian Ginger Rogers Theater, Medford

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Wednesday, January 24, 2007, 8 pm
Craterian Ginger Rogers Theater, Medford

TAJ MAHAL TRIO

Thursday, February 15, 2007, 8 pm
Craterian Ginger Rogers Theater, Medford

LEO KOTTKE

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Focus

CLASSICS & NEWS SERVICE

KSOR / KSRS / KNYR / KSRG / KOOZ / KNHT / KLMF

JPR Saturday Morning Opera with Don Matthews

I am thrilled to be back with another season of recorded opera and this season has some very exciting treats in store for you. We open the month of September with a new live recording of *Peter Grimes* by Benjamin Britten. The performance was recorded in January 2004 at the Barbican in London. Also this month we will present the world premiere recording of Felix Mendelssohn's comic opera, *Der Onkel aus Boston* (*The Uncle from Boston*) conducted by the Oregon Bach Festival's Artistic Director, Helmuth Rilling. We will wind up the month with a complete performance of Bizet's *Les Pêcheurs de Perles*; an opera known to most of us only through the very famous duet and not much else. The season will feature operas familiar and not, including *Il Sogno di Scipione*, a little-known work of Mozart in this anniversary year of his birth. And don't forget, *The Opera Request* program in October as part of our Fall Fund Drive. I hope you'll join me Saturday mornings at 10:30 until December for great recorded operas on the *Classics and News* service of Jefferson Public Radio.



Der Onkel aus Boston

Volunteer Profile: Ramona Rubio

In April of this year, I decided to explore the JPR website in order to sign up for membership. After delving into the various topics, I discovered the *Jefferson Exchange* section. There in front of my eyes was an invitation to join their team as an assistant producer. That caught my attention!

One of the many true-life adventures that I've experienced has been as a dispatcher for the City of Irwindale, California. Radio work is in my blood. I figured that the *Jefferson Exchange* would offer a *calmer* environment than my eleven-year, adrenalin high world of cops and robbers, and I was right. I'm having a great time learning how to become a proficient member of the *Jefferson Exchange* Team.

Being a *midlife woman*, I have had the opportunity to enjoy a multi-faceted life—from Interior Designer to Cultural Mythologist. One of my proudest accomplishments was to receive my PhD in Cultural Mythology in 2000 from Pacifica Graduate Institute, the home of Joseph Campbell's archives. Of course, the Irwindale police officers did their job and kept me humble—referring to me as an overeducated storyteller.

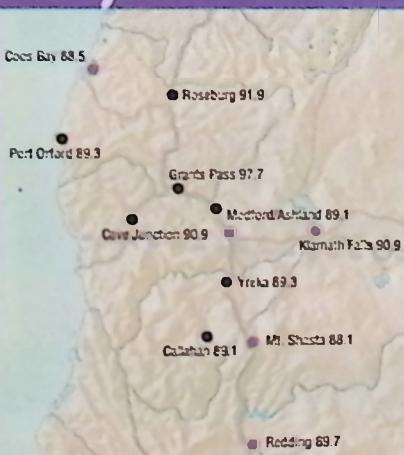
Another area of interest is my passion for our environment and living the sustainable life. Therefore, I was driven to create Habitat Rangers, an environmental action and education program for kids. Currently, Los Angeles County is reviewing it as a potential program for their Department of Parks and Recreation. While in the Los Angeles



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Rhythm & News

www.ijpr.org



- FM Transmitters provide extended regional service.
- FM Translators provide low-powered local service.

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Monday through Friday

5:00am Morning Edition

N. CALIFORNIA STATIONS ONLY:

7:50am California Report

9:00am Open Air

3:00pm All Things Considered

5:30pm Jefferson Daily

6:00pm World Café

8:00pm Echoes

10:00pm Late Night Jazz with Bob Parlocha

Saturday

6:00am Weekend Edition

10:00am Living on Earth

11:00am Car Talk

12:00pm E-Town

1:00pm West Coast Live

3:00pm Afropop Worldwide

4:00pm World Beat Show

5:00pm All Things Considered

6:00pm American Rhythm

8:00pm Grateful Dead Hour

9:00pm The Retro Lounge

10:00pm The Blues Show

Sunday

6:00am Weekend Edition

9:00am Marian McPartland's Piano Jazz

10:00am Jazz Sunday

2:00pm Rollin' the Blues

3:00pm Le Show

4:00pm New Dimensions

5:00pm All Things Considered

6:00pm Folk Show

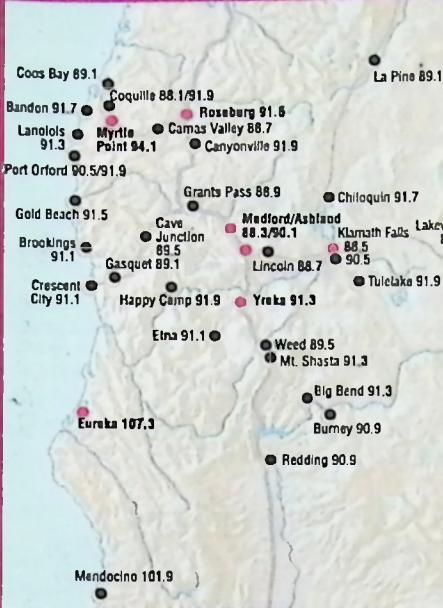
9:00pm Thistle & Shamrock

10:00pm Music from the Hearts of Space

11:00pm Late Night Jazz/Bob Parlocha

CLASSICS & NEWS

www.ijpr.org



- FM Transmitters provide extended regional service. (KSOR, 90.1FM is JPR's strongest transmitter and provides coverage throughout the Rogue Valley.)
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Monday through Friday

5:00am Morning Edition

7:00am First Concert

12:00pm Siskiyou Music Hall

4:00pm All Things Considered

4:30pm Jefferson Daily

5:00pm All Things Considered

7:00pm State Farm Music Hall

4:00pm All Things Considered

5:00pm EuroQuest

5:30pm On With the Show

7:00pm State Farm Music Hall

Sunday

6:00am Weekend Edition

9:00am Millennium of Music

10:00am St. Paul Sunday

11:00am Siskiyou Music Hall

2:00pm Indianapolis On The Air

3:00pm Car Talk

4:00pm All Things Considered

5:00pm To the Best of Our Knowledge

7:00pm State Farm Music Hall

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Gasquet 89.1

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Happy Camp 91.9

Klamath Falls 90.5

Lakeview 89.5

Langlois, Sixes 91.3

LaPine, Beaver Marsh 89.1

Lincoln 88.7

Mendocino 101.9

Mt. Shasta, McCloud, Weed 89.5

Dunsmuir 91.3

Merrill, Malin, Tulelake 91.9

Port Orford 90.5

Parts of Port Orford, Coquille 91.9

Redding 90.9

Sutherlin, Glide TBA

Weed 89.5

News & Information

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- FM Transmitter

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KSKK AM 1230

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KSYC AM 1490

YREKA

KMJC AM 620

MT. SHASTA

KPMO AM 1300

MENDOCINO

KNHM 91.5 FM

BAYSIDE/EUREKA

Monday through Friday

5:00am BBC World Service

7:00am Diane Rehm Show

8:00am The Jefferson Exchange

10:00am Here and Now

11:00am Talk of the Nation

1:00pm To the Point

2:00pm The World

3:00pm Fresh Air with Terry Gross

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

3:00pm News & Notes

4:00pm Open Source (Mon.-Thurs.)

Tech Nation (Fri.)

5:00pm On Point

6:00pm Fresh Air (repeat of 3pm show)

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

6:00pm News & Notes
(repeat of 3pm broadcast)

7:00pm As It Happens

8:00pm The Jefferson Exchange
(repeat of 8am broadcast)

10:00pm BBC World Service

Saturday

5:00am BBC World Service

8:00am Marketplace Money

9:00am Studio 360

10:00am West Coast Live

12:00pm Whad'Ya Know

2:00pm This American Life

3:00pm A Prairie Home Companion

5:00pm Selected Shorts

6:00pm Fresh Air Weekend

7:00pm New Dimensions

8:00pm BBC World Service

Sunday

5:00am BBC World Service

8:00am To the Best of Our Knowledge

10:00am On The Media

11:00am Marketplace Money

12:00pm Prairie Home Companion

2:00pm This American Life

3:00pm Studio 360

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

3:00pm Le Show

4:00pm Zorba Paster on Your Health

5:00pm Documentary Hour

6:00pm People's Pharmacy

7:00pm The Parent's Journal

8:00pm BBC World Service

Directory

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Programming

e-mail: tel@sou.edu

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (www.npr.org/programs). Also, many national programs aired on JPR have extensive WWW sites which are linked on our website (www.jpr.org) under

"JPR Programs." Also use this address for:

- Questions about programming volunteer opportunities
- Comments about our programming
- For story ideas for our daily newsmagazine, *The Jefferson Daily* send us e-mail at daily@jeffnet.org

Marketing & Development

e-mail: westhelle@sou.edu

Inquiries about:

- Becoming a program underwriter
- Making a planned gift to benefit JPR
- Ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*

Membership / Signal Issues

e-mail: whitcomb@sou.edu

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- Becoming a JPR member
- The status of your membership including delivery of any "thank you" gift
- Questions about fundraising volunteer opportunities
- Reports regarding signal outages or problems (please include your town and JPR service in your message)

Administration

e-mail: christim@sou.edu

General inquiries about JPR:

- Questions about the best way to contact us
- Information about our various stations and services

Suggestion Box

e-mail: jeffprad@jeffnet.org

Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

Jefferson Monthly

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DUE TO EARLY PUBLICATION DATES ALL INFORMATION IS SUBJECT TO CHANGE

MONDAY-FRIDAY**5:00am-6:50am**
Morning Edition

The latest in-depth international and national news from National Public Radio, with Renee Montagne and Steve Inskeep.

6:50-7:00am
JPR Morning News

Includes weather for the region.

7:00am-Noon
First Concert

Classical music throughout the morning hosted by Don Matthews. Includes: NPR news at 7:01 and 8:01, *Earth and Sky* at 8:35 am, *Calendar of the Arts* at 9:00 am, *Featured Works* at 9:05, and *As It Was* at 9:30.

Noon-4:00pm
Siskiyou Music Hall

Classical Music, hosted by Valerie Ing-Miller and Milt Goldman. Includes *NPR News* at 12:01pm, *As It Was* at 1:00pm, *Featured Works* at 2:05, and *Earth & Sky* at 3:30pm.

4:00pm-4:30pm
All Things Considered

The latest news from NPR, with hosts Robert Siegel, Michelle Norris and Melissa Block.

4:30-5:00pm
The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Jessica Robinson and the JPR news team.

5:00pm-7:00pm
All Things Considered

The latest international and national news from NPR.

7:00pm-2:00am
State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents bring you classical music every night, with hosts Bob Christensen, Ted Askew, and Steve Seel.

SATURDAYS**6:00am-8:00am**
Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00am-10:30am
First Concert

Classical music to start your weekend, hosted by Michael Sanford. Includes *Nature Notes* with Dr. Frank Lang at 8:30am, and *Calendar of the Arts* at 9:00am.

10:30am-2:00pm
JPR Saturday Morning Opera

Join host Don Matthews as he presents the best of recorded operas both new and classic.

2:00pm-3:00pm
From the Top

A weekly one-hour series profiling young classical musicians taped before a live audience in major performance centers around the world.

3:00pm-4:00pm
Played In Oregon

Host Robert McBride showcases some of Oregon's best chamber groups, soloists, and full orchestras in performance.

4:00pm-5:00pm
All Things Considered

The latest international and national news from NPR.

5:00pm-5:30pm
EuroQuest

Host Jonathan Groubert brings public radio listeners a wide-ranging view of topics each week spanning Europe and crossing the boundaries of government, art, environment, science and more.

5:30pm-7:00pm
On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00pm-2:00am
State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance Agents bring you classical music, with hosts Steve Seel and Valerie Kahler.

SUNDAYS**6:00am-9:00am**
Weekend Edition

The latest national and international news from NPR, with host Liane Hansen – and a visit from "The Puzzle Guy."

9:00am-10:00am
Millennium of Music

Robert Aubry Davis surveys the rich – and largely unknown – treasures of European music up to the time of J.S. Bach.

10:00am-11:00am
St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McGlaughlin hosts.

11:00am-2:00pm
Siskiyou Music Hall

Classical music hosted by Mindy Ratner.

2:00pm-3:00pm
Indianapolis On The Air**3:00pm-4:00pm**
CarTalk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor.

4:00pm-5:00pm
All Things Considered

The latest news from NPR.

5:00pm-7:00pm

To the Best of Our Knowledge

Two hours devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00pm-2:00am

State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents present classical music, with hosts Steve Seel and Valerie Kahler.

FEATURED WORKS

* indicates September birthday

First Concert

Sep 1 F Humperdinck*: *Sleeping Beauty*
 Sep 4 M Milhaud*: Symphony No. 1, Op. 210
 Sep 5 T J C Bach*: Sonata in C minor
 Sep 6 W Vaughan-Williams: *Fantasia on a Theme by Thomas Tallis*
 Sep 7 T Sammartini: Flute Concerto in G
 Sep 8 F Dvorák*: Violin Sonata
 Sep 11 M Friedrich Kuhlau*: Concertino for Two Horns and Orchestra
 Sep 12 T Villa-Lobos: Bachianas Brasileiras No. 1
 Sep 13 W C. Schumann*: Piano Concerto in A minor
 Sep 14 T M. Haydn*: Flute Concerto in D
 Sep 15 F Horatio M. Parker*: Organ Concerto
 Sep 18 M Bach: French Suite No. 4 in E flat, BWV 815
 Sep 19 T Viotti: Sinfonia Concertante No. 2 in B flat
 Sep 20 W Uuno Klami*: Symphonie enfantine
 Sep 21 T Mozart: Symphony No. 28 in C, K. 200
 Sep 22 F Bloch: *Schelomo*
 Sep 25 M Rameau*: Deuxième Concert
 Sep 26 T Gershwin*: Second Rhapsody
 Sep 27 W Mauro Giuliani: Sonata in C, Op. 15
 Sep 28 T Florent Schmitt*: Symphony No. 2
 Sep 29 F Hotteterre*: Suite No. 1 in G minor

Siskiyou Music Hall

Sept. 1 F Rachmaninov: Piano Concerto No. 3
 Sept. 4 M Bruckner*: Symphony No. 7
 Sept. 5 T J C Bach*: Suite in C
 Sept. 6 W Mendelssohn: Piano Concerto in A minor
 Sept. 7 T Dukas: Piano Sonata in E flat
 Sept. 8 F Dvorák*: Violin Concerto, Op. 53
 Sept. 11 M Arvo Pärt*: Symphony No. 3
 Sept. 12 T Lehár: Piano Sonata in D minor
 Sept. 13 W Clara Schumann*: *Soirees Musicales*, Op. 6
 Sept. 14 T Haydn*: Symphony No. 22 in D
 Sept. 15 F Rozsa: Sinfonia Concertante, Op. 29
 Sept. 18 M Beethoven: String Quartet in A minor, Op. 132
 Sept. 19 T Stravinsky: Symphony in C
 Sept. 20 W Conradin Kreutzer: Septet in E flat
 Sept. 21 T Litolf: Concerto Symphonique No. 4 in D minor
 Sept. 22 F Bax: Symphony No. 6
 Sept. 25 M R. Strauss: 5 Piano Pieces, Op. 3
 Sept. 26 T Schubert: String Quintet in C
 Sept. 27 W Sigismund Thalberg: Piano Concerto in F minor, Op. 5
 Sept. 28 T Suk: "A Summers Tale", Op. 29
 Sept. 29 F Sibelius: Symphony No. 5

Classics & News Highlights

JPR Saturday Morning Opera with Don Matthews

September 2 • *Peter Grimes* by Britten
 Glenn Winslade, Janice Watson, Anthony Michaels-Moore, Catherine Wyn-Rogers, Jill Grove, James Rutherford, Jonathan Lemalu, London Symphony Orchestra & Chorus, Sir Colin Davis, conductor.

September 9 • *Der Onkel aus Boston* by Mendelssohn
 Kate Royal, Carsten Süss, Julia Bauer, Lothar Odinius, Bernd Valentin, István Kovács, Andreas Daum, Bach-Collegium Stuttgart, Gächinger Kantorei Stuttgart, Helmuth Rilling, conductor.

September 16 • *Cavalleria Rusticana* by Mascagni

Maria Callas, Giuseppe di Stefano, Rolando Panerai, Anna Maria Canali, Ebe Ticozzi, Chorus & Orchestra of the La Scala, Tullio Serafin, conductor.
Pagliacci by Leoncavallo
 Maria Callas, Giuseppe di Stefano, Tito Gobbi, Nicola Monti, Rolando Panerai, Chorus & Orchestra of the La Scala, Tullio Serafin, conductor.

September 23 • *I Capuleti e I Montecchi* by Bellini

Katia Ricciarelli, Dana Montague, Dano Raffanti, Marcello Lippi, Antonio Salvadori, Orchestra & Chorus of La Fenice, Bruno Campanella, conductor.

September 30 • *Les Pêcheurs de Perles* by Bizet

Janine Micheau, Nicolai Gedda, Ernest Blanc, Jacques Mars, Chorus & Orchestra of the Théâtre National de l'Opéra-Comique, Paris, Pierre Dervaux, conductor.



The Anonymous 4, featured on St. Paul Sunday, September 17th.

From The Top

September 2 • This edition of *From the Top* comes to us from the Virginia Arts Festival in Norfolk, VA. It features a flute choir from the area and a very young pianist from Newport News.

September 9 • Béla Fleck, the man who's redefined the banjo, is this week's special guest. He joins young musicians to perform Bach and his own arrangement for string quartet and banjo of a beautiful Irish folk song. Plus, a young violinist fresh from an appearance on Martha Stewart's television show gives Béla some much-needed redecorating tips.

September 16 • *From the Top* celebrates the adventuresome spirit of the young people on our show with a "What The Heck Was That Piece" show. The program features kids who brought us extraordinary performances of out-of-the-way music. Hear quizzical piano music of Polish composer Milos Magin and a fabulous and raucous piece written by a 10-year-old boy from New York City.

September 23 • This week *From the Top* is at the Paramount Theatre in Austin, Texas. Highlights include a teenage pianist from Texas performing music by Liszt, and a young flutist from Kentucky performing the music of Georges Hue. We'll also have a round of student vs. teacher musical jeopardy.

September 30 • *From the Top* heads out the Monterey Peninsula for a show featuring West Coast musicians. The program includes the national radio debut of a piece by Matthew Cmiel, a 17-year-old composer from San Francisco.

St. Paul Sunday

September 3 • James Galway, flute; Phillip Moll, piano

Pan: Beloved the world over for his singular artistry and sound, this week Sir James Galway also gives us a taste of his infectious wit and warmth. The legendary flutist joins friend and long-time collaborator Phillip Moll for a program that reveals the wide-ranging mastery of the "Man with the Golden Flute." Sir James brings music of several French composers to life and honors his Irish origins, too, with a poignant pennywhistle tune called "Dawning of the Day."

September 10 • The Czech Nonet

Aerie: Now celebrating its 80th year, the Czech Nonet makes a visit to *Saint Paul Sunday* for a program that includes three works composed especially for its uncommon recipe of winds and strings. The legendary ensemble's longstanding alliance with composers has inspired some of chamber music's greatest works. We'll get tastes this week of Förster and Krejčí side-by-side with fuller courses of Dvorák and Martinu. The latter holds special significance for the ensemble and echoes an expansiveness typical of Martinu's music. Each day as a sickly young child, the composer's father, a watchman, carried him up 193 steps to the top of their village tower. Years later Martinu wrote that this sense of space was to become central to his music—"space which I always have in front of me."

September 17 • Anonymous 4: "The Sacred Harp"

Sweet Hour: First published in 1844 and in continuous use since, the Sacred Harp is an American tunebook that assigns to each musical note a shape (whether a diamond, triangle, round, or square) and a corresponding syllable ("me," "faw," "sol," or "law") in a system devised to simplify singing for participants who might otherwise be unable to read music. This week the widely beloved ensemble Anonymous 4 offers us distinctive songs of this country's own early vocal traditions. They'll sing shape-note music from the Sacred Harp along with several other affecting songs of our folk and gospel heritage.

September 24 • The Seattle Chamber Players and Friends

Breaking Down Silence: Seattle has long drawn treasure and world travelers into its port and heart. This week, *Saint Paul Sunday* travels to the Emerald City for a program of Baltic repertoire performed by several of its own musical treasures. The acclaimed Seattle Chamber Players, true to their collaborative spirit, invite guest artists to join them for works from Estonia, Latvia, and Lithuania—music that invites us into new soundworlds as it expands the bounds of our listening. Seattle Pro Musica, another celebrated group that calls its namesake home, joins SCP in the final work of the broadcast, Peteris Vasks's cosmic "Plainscapes."

A "Heart Healthy" recipe
from



Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living. If you have a health question for Dr. Paster, call 1-800-462-7413. www.zorba-paster.org

CREAMY ASPARAGUS SOUP

(Makes 4 servings)

1 lb Fresh asparagus
3/4 cup Chopped onion
1/2 cup Vegetable broth
1 Tbs Olive oil
2 Tbs All purpose flour
1 tsp Salt
1 pinch Fresh ground pepper
1 1/4 cups Vegetable broth
1 cup Soy milk
1/2 cup Fat-free plain yogurt
1 tsp Fresh lemon juice (one squeeze of a lemon)

Place asparagus and onion in a medium saucepan with the half cup of vegetable broth. Bring to boil, reduce heat, and simmer until the vegetables are tender. Reserve some asparagus tips.

Place mixture into blender and puree until smooth. Add olive oil to same saucepan. Sprinkle flour, salt and pepper into the olive oil. (Do not let flour brown) Let mixture cook for 2 minutes. Stir in remaining vegetable broth and increase heat. Bring to boil.

Stir the vegetable puree and soy milk into the saucepan. Whisk yogurt into the mixture. Cut lemon in half and squeeze over saucepan. Stir until heated through. Serve in bowls and garnish with reserved asparagus tips.

Nutrition Facts

Calories 196.75
Calories From Fat (31%) 61.31
Calories From Protein (17%) 33.90
Calories From Carbs (52%) 101.54
Saturated Fat 1.35g 7%
Cholesterol 2.94mg 1%
Sodium 1671.19mg 70%

PROGRAM GUIDE

Rhythm & News Service

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ASHLAND
CAVE JCT. 90.9 FM
GRANTS PASS 97.7 FM

KSBA 88.5 FM
COOS BAY
PORT ORFORD 89.3 FM
ROSEBURG 91.9 FM

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MT SHASTA
YREKA 89.3 FM

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MONDAY-FRIDAY

5:00am-9:00am **Morning Edition**

The latest in-depth international and national news from national Public Radio, with Renee Montagne and Steve Inskeep. Plus local and regional news at 6:50.

NORTHERN CALIFORNIA ONLY:

7:50am **California Report**

A daily survey of California news, following *Morning Edition*, produced by KQED, San Francisco.

9:00am-3:00pm **Open Air**

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Eric Alan and Eric Teel. Includes NPR news updates at a minute past each hour.

3:00pm-5:30pm **All Things Considered**

The latest news from NPR, with hosts Robert Siegel, Michelle Norris and Melissa Block.

5:30pm-6:00pm **The Jefferson Daily**

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Jessica Robinson and the JPR news team.

6:00pm-8:00pm **The World Café**

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00pm-10:00pm **Echoes**

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-2:00am **Late Night Jazz with Bob Parlocha**

Legendary jazz expert Bob Parlocha signs off the evening with four hours of mainstream jazz. (Jazz continues online until 5 a.m. on JPR only.)

SATURDAYS

6:00am-10:00am **Weekend Edition**

The latest national and international news from NPR.

10:00am-11:00am **Living on Earth**

Steve Curwood hosts a weekly environmental news and information program which includes interviews and commentary on a broad range of ecological issues.

11:00-Noon **Car Talk**

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own

brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-1:00pm **E-Town**

A weekly hour of diverse music, insightful interviews and compelling information, hosted by Nick and Helen Forster. Includes unusual musical collaborations and the weekly E-chievement Award, given to ordinary people making an extraordinary difference in their own towns.

1:00pm-3:00pm **West Coast Live**

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

3:00pm-4:00pm **AfroPop Worldwide**

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

4:00pm-5:00pm **The World Beat Show**

Host Jeannine Rossa blends knowledge and love of world music for an entertaining, accessible and educational hour.

5:00pm-6:00pm **All Things Considered**

The latest national and international news from NPR.

6:00pm-8:00pm **American Rhythm**

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00pm-9:00pm **The Grateful Dead Hour**

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00pm-10:00pm **The Retro Lounge**

Lars & The Nurse present rocking musical oddities, rarities, and obscurities from the last century. Old favorites you've never heard before? Is it déjà vu? Or what?

10:00pm-2:00am **The Blues Show**

Four hours of Blues from the JPR library hosted by Paul Howell and Derral Campbell.

SUNDAYS

6:00am-9:00am **Weekend Edition**

The latest national and international news from NPR, with host Liane Hansen – and a visit from "The Puzzle Guy."

9:00am-10:00am **Marian McPartland's Piano Jazz**

Marian McPartland chats and performs with some of jazz's greats.

10:00am-2:00pm
Jazz Sunday

Host George Ewart explores the contemporary jazz world and its debt to the past.

2:00pm-3:00pm
Rollin' the Blues

Derral Campbell presents an hour of contemporary and traditional blues.

3:00pm-4:00pm
Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm-5:00pm
New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00pm-6:00pm
All Things Considered

The latest national and international news from NPR.

6:00pm-9:00pm
The Folk Show

Keri Green and Cindy DeGroft bring you the best in contemporary folk music.

9:00pm-10:00pm
The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00pm-11:00pm
Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00pm-2:00am
Late Night Jazz with Bob Parlocha

Profile From p. 18

area, I helped start the Santa Fe Dam Nature Center, a watershed oasis touting the last natural alluvial fan in Southern California. For my contribution, I was chosen as one of the Volunteers of the Year for Los Angeles County. The recognition was nice, but the true honor came in knowing that I had helped preserve such an important habitat.

Last December, I moved to Ashland in order to be closer to my grandbabies. I feel right at home here and have given up my Native Californian status. And since Ashland is now my home, I've become a partner in a new venture: Inner Child Café, a family-friendly, child oriented place where grandmas like me can enjoy an espresso and watch on as my two grandchildren play with other children in a safe environment. And of course, Habitat Rangers will be part of our classroom curriculum.

There are many more near and far away adventures to experience, but at the end of the day, I am grateful to call Ashland home. JM

Rhythm & News Highlights

Marian McPartland's Piano Jazz

September 3 · George Wein

Pianist, author, and jazz impresario extraordinaire, George Wein is said to have expanded the audience for jazz more than any other promoter in the music's history. Wein began his career as a pianist, playing in Boston jazz clubs before he opened his own successful venue, Storyville. He also helped to organize the first Newport Jazz Festival, which kicked off a highly successful career as a preeminent jazz promoter. Wein teams with McPartland on "Lady Be Good," and he shows off his vocal chops on "Just a Gigalo."

September 10 · Jim Hall

Widely recognized and admired as a gifted and innovative player, jazz guitarist Jim Hall enjoys a career that has spanned more than five decades. His sound is lush and his playing is always warm and expressive. Recently, Hall has entered a new creative space, writing and arranging choral and orchestral compositions, all the while continuing to record and perform in a variety of settings. The 2004 NEA Jazz Master inductee teams up with McPartland and bassist Gary Mazzaroppi for "Blue Monk" and solos on "All The Things You Are."



Tune in for a rebroadcast of Piano Jazz, as Grammy winning singer/pianist Norah Jones joins Marian McPartland at the 2003 Tanglewood Jazz Festival.



The Thistle & Shamrock features American banjo player Alison Brown on September 17th.

September 17 · Norah Jones @ Tanglewood 2003
A record crowd was on hand when Grammy winning singer/pianist Norah Jones joined McPartland for a live taping of Piano Jazz at the 2003 Tanglewood Jazz Festival. In this live program, Jones debuts her version of Ellington's "Melancholia," for which she wrote new lyrics. She demonstrates her love of standards, singing and playing "Mean to Me," "Loverman" and "Spring Can Really Hang You Up The Most."

September 24 · Taylor Eigsti @ the 2004 Tanglewood Jazz Festival

Piano prodigy Taylor Eigsti joined McPartland for a special live taping of Piano Jazz at the 2004 Tanglewood Jazz Festival. Eigsti dazzled the audience with his amazing technique and his flawless improvisations on "Fever" and then he and McPartland traded licks and creative piano techniques on "Oleo."

The Thistle & Shamrock

September 3 · Americana Celtic

Tim O'Brien, Jane Rothfield, Mark O'Connor, and others demonstrate their ability to drift easily between American roots music and Celtic styles.

September 10 · Spirit of Youth

Explore the fruits of recent years' investment in traditional music education in Scotland, Ireland, and the United States in an hour of recordings featuring the National Center of Excellence in Traditional Music and similar tuition programs. Together they create a bridge between the next generation of musicians and the current Celtic sound, honing the skills of a great many young artists.

September 17 · Alison Brown

Meet the great American banjo player Alison Brown, who quit Wall Street to devote her energies to developing her own brand of acoustic music. Along the way she's been weaving Celtic strands into her work, and into the roster of Compass Records, the Nashville label she created with her husband Gary West.

September 24 · Heart of the Session

From Matt Molloy's pub in County Mayo, Ireland to Edinburgh's famous folk bar "Sandy Bells," we celebrate the sound of communal music making.

New Dimensions

September 3 · Henry Ford, Consumerism, consciousness and a New America with Steven Watts

September 10 · Big: A Personal Journey with Michael Berman

September 17 · Change the Story: Change the Future with David Korten

September 24 · Mayan Myth and Legend with Martin Prechtel

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DUE TO EARLY PUBLICATION DATES ALL INFORMATION IS SUBJECT TO CHANGE

MONDAY-FRIDAY

5:00am-7:00am
BBC World Service

News and features from the British Broadcasting Service.

7:00am-8:00am
The Diane Rehm Show

Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00am-10:00am
The Jefferson Exchange

Jeff Golden hosts this live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00a.m.
Here & Now

A fast-paced program that covers up-to-the-minute news plus regular features on technology, food, business, music and more. Hosted by veteran broadcaster Robin Young.

11:00am-1:00pm
Talk of the Nation

NPR's daily nationwide call-in program, hosted by Neal Conan with Ira Flatow sitting in on Science Fridays.

1:00pm-2:00pm
To The Point

A fast-paced, news-based program that focuses on the hot-button national issues of the day. Hosted by award-winning journalist Warren Olney.

2:00pm-3:00pm
The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm
Fresh Air with Terry Gross

A daily interview and features program looking at contemporary arts and issues. A unique host who allows guests to shine interviews people with specialties as diverse as literature and economics.

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

3:00pm-4:00pm
News & Notes

A news program, which highlights social, political and cultural issues, hosted by Emmy Award-winning journalist Ed Gordon.

4:00pm-5:00pm

Open Source (Monday-Thursday)

A program fused to the Internet reflecting the sound and sensibility of the Web. The show, hosted by Christopher Lydon, is dedicated to sorting, sifting, and decoding the digital universe.

Tech Nation (Friday)

A program focusing on the impact of technology in our lives presenting interviews with people from every aspect of life hosted by Moira Gunn.

5:00pm-6:00pm

On Point

Host Tom Ashbrook combines his journalistic instincts with a listener's openness and curiosity – focusing on the relevant topics and deconstructing issues along with the audience.

6:00pm-7:00pm

Fresh Air with Terry Gross

Repeat of 3pm broadcast.

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

6:00pm-7:00pm

News & Notes

Repeat of 3pm broadcast.

7:00pm-8:00pm

As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00pm-10:00pm

The Jefferson Exchange

Repeat of 8am broadcast.

10:00pm-8:00am

BBC World Service

SATURDAYS

5:00am-8:00am

BBC World Service

8:00am-9:00am

Marketplace Money

Kai Ryssdal hosts an hour-long program which addresses issues of personal finance in terms everyone can understand.

9:00am-10:00am

Studio 360

Hosted by novelist and journalist Kurt Andersen, Studio 360 explores art's creative influence and transformative power in everyday life through richly textured stories and insightful conversation about everything from opera to comic books.

10:00am-12:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm-2:00pm

Whad'Ya Know with Michael Feldman*Whad'Ya Know* is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm-3:00pm

This American LifeHosted by talented producer Ira Glass, *This American Life* documents and describes contemporary America through exploring a weekly theme. The program uses a mix of radio

monologues, mini-documentaries, "found tape," and unusual music.

3:00pm-5:00pm

A Prairie Home Companion with Garrison Keillor

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, and Joel Gray. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-6:00pm
Selected Shorts

A program that matches Oscar and Tony Award-winning actors with short stories written by acclaimed contemporary and classic authors.

6:00pm-7:00pm
Fresh Air Weekend7:00pm-8:00pm
New Dimensions8:00pm-8:00am
BBC World Service

SUNDAYS

5:00am-8:00am
BBC World Service8:00am-10:00am
To the Best of Our Knowledge

Interviews and features about contemporary political, economic and cultural issues, produced by Wisconsin Public Radio.

10:00am-11:00pm
On The Media

A program that decodes what is heard, read, and viewed in the media every day.

11:00am-12:00pm
Marketplace Money

Repeat of Saturday's broadcast.

12:00pm-2:00pm

A Prairie Home Companion

Repeat of Saturday's broadcast.

2:00pm-3:00pm

This American Life

Repeat of Saturday's broadcast.

3:00pm-4:00pm

Studio 360

Repeat of Saturday's broadcast.

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

3:00pm-4:00pm

Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm-5:00pm

Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

5:00pm-6:00pm

Documentary Hour

Selected documentary episodes and series from a diverse range of producers.

6:00pm-7:00pm

People's Pharmacy

7:00pm-8:00pm

The Parent's Journal

Parenting today is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

8:00pm-8:00am

BBC World Service

Tuned In *From p.3*

ter" has missed two points that are worth noting. First, I think it would be hard to argue that the cable world of hundreds of channels is serving a greater social good than the cable world of only 20-channels two decades ago. I still hear from a lot of people (and personally experience) the sense that there is a lot of material that is very similar being provided and, therefore, not a great deal of meaningful programming choices. A much more powerful problem is that networks, by definition, are centralized programming sources and the creation of enormous amounts of technology for distribution has produced a near death knell for local media (locally owned and programmed radio and television stations and cable channels) which find it difficult to compete with the huge economic force of nationally based competitors. Our nation was founded on states' rights and has been served by the local and regional political interests and media (newspapers and later broadcasting stations) which speak to them. Local and regional presence in our media systems is becoming increasingly rare because of the economic forces set in motion by these changes.

So, what about public radio? Where does it fit in to these changes?

A number of organizations in public radio have been studying that for years. The most embracing and aggressive exploration has been launched by National Public Radio (NPR) which stimulated a conversation in public radio which it calls "New Realities."

I think there is clear agreement that public radio doesn't want to walk down the same road (which turned out to be a blind alley) that public television trod. That is the reason that virtually all public radio stations, NPR and the other public radio networks, embraced the Internet and have actively sought to create content there which extends public radio's programming and mission. Now, public radio is wrestling with the need/ability to avoid having local public radio programming evaporate (as has largely happened in commercial radio) in the face of the national programming onslaught which these new technologies are creating. So, public radio is striving to find the right balance between national networks, local stations, and the range of programming initiatives they collectively pur-

sue. There is general agreement on that premise but a lot of uncertainty about exploring the evolution of that relationship.

Beyond that, I think public radio has a huge opportunity to re-think its role which I hope my colleagues will adopt.

Public broadcasting in America has often been compared to Britain's BBC and found wanting. One reason is that the BBC never saw itself as just a radio or television system. It engaged British society quite broadly and created music of all types, humor, dramatic undertakings - all of which generally, but not exclusively, find outlet on their airwaves. In other words, the BBC has been a productive creator of social good as opposed to purely a transmitter of the works of others. Of course, in news, the BBC doesn't create news, but it has approached both the reporting and the interpretation of events on an unrivaled scale.

I have never really seen JPR as purely a public radio phenomenon. I can recall during our first on-air fund in 1977 comparing what was then KSOR to a library, a place from which a lot of information was made available but, also, a place for gathering, meeting and exchanging ideas. In other words, a true place of community. I still believe in that vision and, with JEFFNET, the Cascade Theatre, the *Jefferson Monthly* and JPR, we have taken it in directions I certainly couldn't have foreseen in 1977. If the scale of radio and television programming is flowing in a national vein, it seems to me that public radio's greatest opportunity for service to America is to leap from being just what Edward R. Murrow referred to as "just wires and lights in a box" to creating a more fully developed arena for such endeavor, like the BBC's, predominantly at the local level. In that type of world, there are huge partnership opportunities for NPR and the other public radio networks with local stations, and between local stations - and it is that type of vision that would both set public radio apart from other media voices and hold the prospect for having public radio continue to play a vital and distinct role which continues to allow it to rise above the growing din of "more of the same" in the media landscape.

Conan *From p. 16*

now, today. If Americans are discussing an event or idea around the water cooler or in the car pool, we'll be putting that subject into perspective on the program.

Q: In years past, *Talk of the Nation* went on the road with the Changing Face of America series of town hall meetings. Are you interested in pursuing another series like this?

A: Taking the program on the road for The Changing Face of America was a great idea and it's certainly one we're discussing for the future. I think it's important that we get out and talk to people across the nation while we also balance the program demands of covering breaking news.

Q: If you were hosting the perfect show, who would be your ideal guest or guests?

A: In an ideal situation, I'd love to have the New York Yankees on after they've just won their fourth consecutive World Series. Of course, an hour with J.D. Salinger would rank up there also.

Q: Who are your role models in the fields of journalism and broadcasting?

A: A great reporter and broadcaster is Jon Miller, who does play-by-play for the Giants. My wife, Liane Hansen, who is the host of *Weekend Edition Sunday*, has taught me a great deal about broadcasting. And, Robert Siegel has been a valued colleague and role model for almost my entire adult life. **HM**

Talk of the Nation can be heard on JPR's *News & Information* service every weekday at 11:00am.

Ronald Kramer, Executive Director

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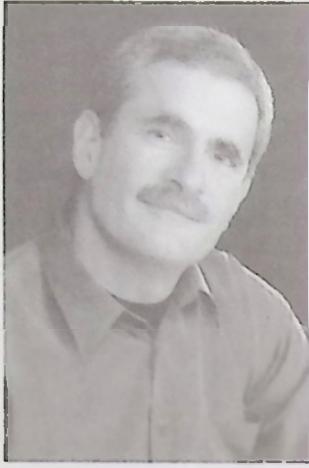
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The Jefferson Exchange

with Jeff Golden



A place where an interesting, insightful, diverse group of people meet to discuss the issues and events of our day. Whether it's education, business, civic affairs or the arts, *The Jefferson Exchange* is a lively spot to share an idea, ask a question, add a measure of common sense or even air an occasional gripe. *The Jefferson Exchange* welcomes listener phone calls at 552-6782 in the Medford/Ashland area and at 1-800-838-3760 elsewhere. Join Jeff Golden and an array of fascinating guests on *The Jefferson Exchange* - weekdays from 8am to 10am on JPR's News & Information Service, AM1230 in Jackson County, AM930 in Josephine County, AM950 in Douglas County, AM1280 in Lane County, AM1490 in Yreka, AM620 in Mt. Shasta, AM1300 in Mendocino, and KNHM 91.5FM in Bayside/Eureka. For the guest schedule see our web site at www.jeffexchange.org.

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Recordings

Cindy DeGroot

Pleasing Sounds

Time again to offer up my thoughts and recommendations on new recordings, and again I find myself writing about the wonderful group from Canada, The Wailin' Jennys. Just as we were getting acquainted with their particular version of magic, on their first release *40 Days*, their alto singer, Cara Luft, made the decision to return to solo work. Her place was ultimately, and gracefully, filled by Annabelle Chvostek, an accomplished guitarist and violinist, with a broad background of musical styles, ranging from Slavic to Cabaret influences, and a reputation as an experimental folksinger. The result is a lovely new incarnation of the group, and the release, entitled *Firecracker*, relies on more original material and explores new directions that are delivered in exquisite three part harmony. I heard from a friend that they stole the show at the recent Kate Wolf festival, and I know they have a number of west coast appearances coming up.

Jeffrey Foucault's latest CD, *Ghost Repeaters*, named for the empty radio stations across the country that are used to rebroadcast demographically correct playlists, stands as a wonderful testament to those of us seeking authentic Americana roots music. Produced by the renowned blues guitarist, Bo Ramsey, his influence and wonderful guitar lines lay over strong, clean, image driven songwriting, reminiscent of Townes Van Zandt and Chris Smither. This is a great follow up to his last release, *Stripping Cane*.

In a similar style, Shawn Mullins solo release *9th Ward Pickin' Parlour* is an eloquent, roots driven, blues influenced mix of solo pieces and full band rockers. Recorded in one of the old shotgun houses of New Orleans 9th ward before Katrina hit, it seems infused with the steamy, humid, spicy, openhearted southern realism that culminates in the spirit of that city. Even his cover of "House of the Rising Sun" seems original and inspired.

Black Cadillac, from Rosanne Cash is very likely a career highlight from a woman who has made her mark writing and living the truth of her work. "I couldn't avoid them," she has said of the 12 songs that make up this remarkable release, written before and during the two year period when she lost her mother, father and step mother, June Carter Cash. This is a work that opens up with time and will draw you deeper with each listen. I recommend going to her website for more insight into her songwriting process and her own thought about her recent work. The production was split between Bill Bottrell, (odd numbered tracks) and Rosanne's long time collaborator and husband, John Leventhal, (even numbered). The balance is very evident and quite effective in the treatment of these serious pieces.

Finally a release that likely needs no endorsement from me, but simply in case you don't already know how truly wonderful it is, the collaboration of Mark Knopfler & Emmylou Harris, *All The Roadrunning* exceeds expectations. It's been tried many times, the pairing of two legends, with the hope of something especially unique, and remarkable resulting. Both of these artists have qualities that have made them stand out from the crowd, and this project showcases how well they compliment each other vocally and stylistically, with well crafted tunes and superb musicianship. I've been a long time fan of Emmylou, but it wasn't until someone played Mark Knopfler's *Golden Heart*, for me a few years back, that I discovered the treasure I had been missing out on. With each project his writing and musical approach, grow and evolve, and in my opinion, is some of the best music that's being produced right now. If you're already a fan, be sure to check Mark Knopfler's homepage on the web, for a very good interview with the two of them. A DVD is in production from one of their tour dates together and is scheduled for release this fall.



Mark Knopfler and Emmylou Harris; their recent collaboration, *All the Roadrunning*, exceeds all expectations.

Cindy DeGroft is co-host of the *Folk Show*, heard on Sunday evenings at 6pm on JPR's *Rhythm & News* service.

Almanac From p.5

By far the most precious gift came from the students, who mostly hailed from the developing nations of Asia. Over the past four years, hundreds and hundreds of young people have opened up their hearts, souls and minds to me, enriching my life beyond measure! I returned home with a precious depth and breadth of knowledge and understanding about people, nations, cultures, beliefs and ways of living far beyond what I had imagined when I first left for Thailand.

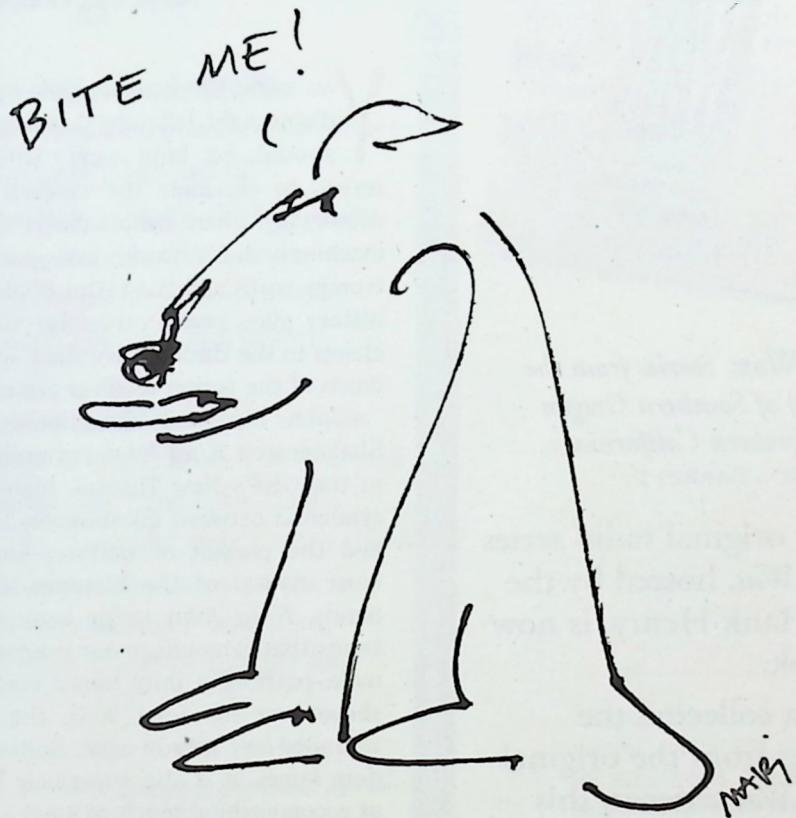
Finally, although the financial package this job provided was modest, I felt amply compensated by the incredible wealth of respect that my Asian students accorded me because I was their teacher! Teachers have always held deity status in my life, but my own observations and the feedback I get from teacher friends in the US point to a significant diminution of that expectation.

Although no culture is uniform in its beliefs and characteristics, general tendencies are easily identifiable. Having taught



Little Victories

Mari Gayatri Stein



Even fleabags deserve to be loved.

*This art is reprinted with permission from the author. Mari's most recent book of whimsical but wise art and text is *Unleashing Your Inner Dog: Your Best Friend's Guide to Life* (New World Library). Her art has previously appeared in over 30 books, and she has taught yoga and meditation for many years.*

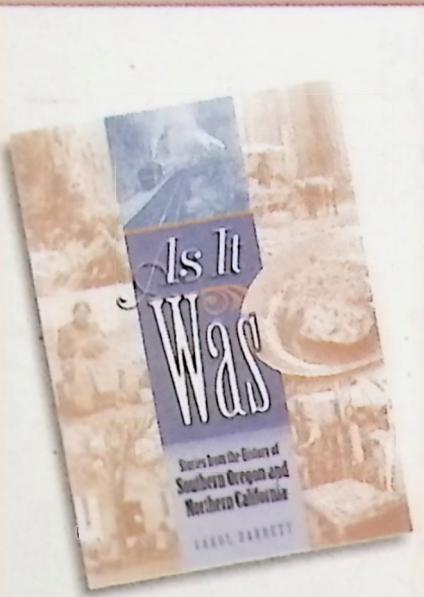
both Asian and Western students over the past four years, I can say with certainty that the Asian students in my classes accorded me respect, esteem and gratitude beyond what I had ever imagined receiving from students of any background! This unexpected benefit was the stuff of my most idealistic dreams, the psychic benefit I had always hoped a job could provide. And imagine that I stumbled into this job quite by accident!

Looking back over four years of teaching in Thailand, I can say with certainty that, in terms of human behavior, I have experienced the heights of my idealist

vision and the depths of my worst nightmares. What can I take away from such a starkly schizophrenic experience?

This much I know for sure: idealism so amply fulfilled has already given me a wealth of satisfaction that can never be erased! IM

A Rogue Valley resident since 1983, Susan Landfield has worked in health care, international development, and education. She recently returned to Ashland after teaching international relations for over four years at an American university in Thailand.



As It Was: Stories from the History of Southern Oregon and Northern California

BY CAROL BARRETT

JPR's original radio series *As It Was*, hosted by the late Hank Henry, is now a book.

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Theater and the Arts

Molly Tinsley

Unglistering God of War

You might think an absolute notion like divine right, whereby God dictates who should be king next, would have served to eliminate the modern mess of democracy, where ballots disappear, voting machines don't work, and partisanship trumps truth and trust. But Shakespeare's history plays reveal otherwise. Competing claims to the throne drive their action, and much of the action revolves around war.

John Sipes's brilliant production of Shakespeare's *King John*, currently onstage in the OSF's New Theatre, highlights the symbiosis between questionable legitimacy and the pursuit of warfare. Already the most cynical of the histories, in Sipes's hands, *King John* strips away the fancy terms that camouflage our exercises in carnage—patriotism, duty, honor, courage—and shows war for what it is, the reflex of wounded but greedy egos. Subject to random forces, it is also supremely inefficient at accomplishing much of anything—except the pain and suffering of its often innocent victims.

Fully exploiting the potential of the New Theatre to offer intimate, psychologically nuanced Shakespeare, OSF veterans deliver performances that must rank among their best. At the center of the play, Michael Elich's John still fights the shadow of his older, heroic brother Richard, the Lion-hearted. Snatching the crown from his young nephew Arthur might at one time have seemed like a way to assuage feelings of inadequacy, but wearing it has just compounded his identity problems. The body language of the opening scene tells it all. John is ruled by his mother, the stone-faced Eleanor of Aquitaine (Jeanne Paulsen).

The anxiety of his thrall is furthered by the appearance in court of Philip Faulconbridge (René Millán), a man with his own legitimacy issues: he turns out to be Richard's lion-hearted bastard son. Riding a nervy self-confidence, he forges an immediate bond with Eleanor—Millán sings his lines to her, and she actually smiles.

Indeed, when the Bastard pledges his allegiance to the crown, it is more to his ferocious great-aunt than to John.

Meanwhile another threat has materialized across the Channel in Arthur's belligerent mother Constance (Robynn Rodriguez), who has won over the King of France (Richard Elmore), to her young son's cause. While the boy begs her to "be content," her hungry psyche chooses instead to feed on bitterness and spout vitriol. The genius of Rodriguez's portrayal is that she doesn't allow this character to draw our sympathy when her rage over losing the crown shifts to grief over losing her son, for Constance will never acknowledge her own complicity in bringing about the loss.

By contrast, Elmore's King Philip seems to take a fatherly interest in Arthur and Constance and shows flashes of surprising warmth. Granted he is a patriarch in the Godfather mold, but when the Cardinal orders him to dissolve the truce he has just made with England, Philip seems sorely reluctant to revert to a state of war. His mastery of irony and innuendo shows up the bombast of John's tirades, and we really miss his subtlety when he disappears from the scene and his leadership duties are assumed by his son, whom Danforth Comins has transformed over the course of the play from a courtly dauphin to a brash cowboy.

In the first part of the play, the Bastard's mother slaps him for insulting her virtue, Johns' mother Eleanor grabs his face to force eye-contact when she is giving commands, and Arthur begs his mother in vain to let go of her insatiable sense of injury. But reigning above this trio is "the church, our earthly mother," a church not of peace but of power, which becomes the most problematic mother of them all. Cardinal Pandulph is her advocate, and played by Derrick Lee Weeden, his manipulations alternate between imperious and unctuous, as he glides above the endless

reflexive violence, dangling the promise of spiritual legitimacy.

Many directors of *King John* have turned to the bastard Faulconbridge, Shakespeare's most purely invented character, to rescue the self-serving world of this play. He seems to emerge by the end as a true patriot, putting love of country above love of commodity, and is given the final lines, which essentially invite the enemies of England to "bring it on." Sipes takes a different tack, downplaying the Bastard's heroism, which is pretty arguable anyway. The swaggering madcap of Act One does star in the only live fight scene in the play, but after going hand to hand with his father's killer, Austria, he winds up crouched over his prey like a lion, dispatching him brutally, unheroically, his teeth clamped to his neck!

While this production refuses to glorify the warrior, it foregrounds instead the innocent victims of warfare in the person of the boy Arthur (Emma Harding), who early along is left to huddle alone onstage, terrified and lost, as film footage of combat explodes across the gray façade of William Bloodgood's set. As the scene shifts from England to France, full-color state portraits of Kings John and Philip are projected onto this screen, but as the first act ends, it's Arthur's black-and-white face, wistful, vulnerable, that we carry with us into the lobby. Our hearts are also captured by Armando Durán's Hubert, the common man whose quick thinking preserves the city of Angiers. Later his compassion moves him to try to save young Arthur as well. When he fails, and exits carrying the small, limp body, the sorrowful image is all too familiar.

The fight choreographer at the Oregon Shakespeare Festival for many years, John Sipes has made a stunning directorial debut at the Oregon Shakespeare Festival, finding in *King John*, a moving, profoundly truthful play for our time. ■

Molly Tinsley taught literature and creative writing at the Naval Academy for twenty years. Her latest book is a collection of stories, *Throwing Knives* (Ohio State University Press). It was the recipient of the Oregon Book Award for fiction in 2001.

Poetry

Florence Trefethen

Mid-Pacific

My life divides at zero latitude.

Here is the middle place, the middle time
of my itinerary. Left behind
by nine days' sailing is the bulk of my
biography. All dates are in but one.
What waits ahead in my antipodes,
that second half, is non-statistical.

My clock stops dead for zero latitude.

Propelled at fifteen knots, I lie becalmed
on slippery sea. Long fallen behind
landbirds, then gulls. Only the fish that fly
can follow me. No shadow on the sun
defines the albatross I will not see
until I catch a wind to sail downhill.

Safe in the grace of zero latitude,
I alter course, renamed, baptized in brine,
my home soil rinsed away, cut free of lines
once vital, still nine days from ties
to other shores. Sun plunges, gilds the rim
of the hiatus that encloses me,
my limbo sea, time parenthetical.

My first night south of zero latitude.

The moon's inverted crescent starts to climb.
The Southern Cross is too far south to shine
on this horizon. Lights random in the sky,
unmarshalled by the North Star. From the foam
alongside, phosphor plankton signal me,
as once they winked Magellan on his way.

Florence Trefethen has been writing poetry and short fiction for many years. She has taught English Literature and Writing at Tufts University, Northeastern University Graduate School, and the Radcliffe Seminars, and served as executive editor at the Fairbank Center for East Asian Research, Harvard University. Her column "The Poet's Workshop" was a bimonthly feature in *The Writer* for 20 years when that magazine was published in Boston. She is the author of *Writing a Poem* (*The Writer*, 1980, 1985). "Mid-Pacific" first appeared in *Poetry* in February 1970. Florence Trefethen lives in Lexington, Massachusetts.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3-6 poems, a brief bio, and a self-addressed, stamped envelope to:

Patty and Vince Wixon,
Jefferson Monthly poetry editors
126 Church Street,
Ashland, OR 97520.

Please allow two to four weeks for reply.

ArtScene

ROGUE VALLEY

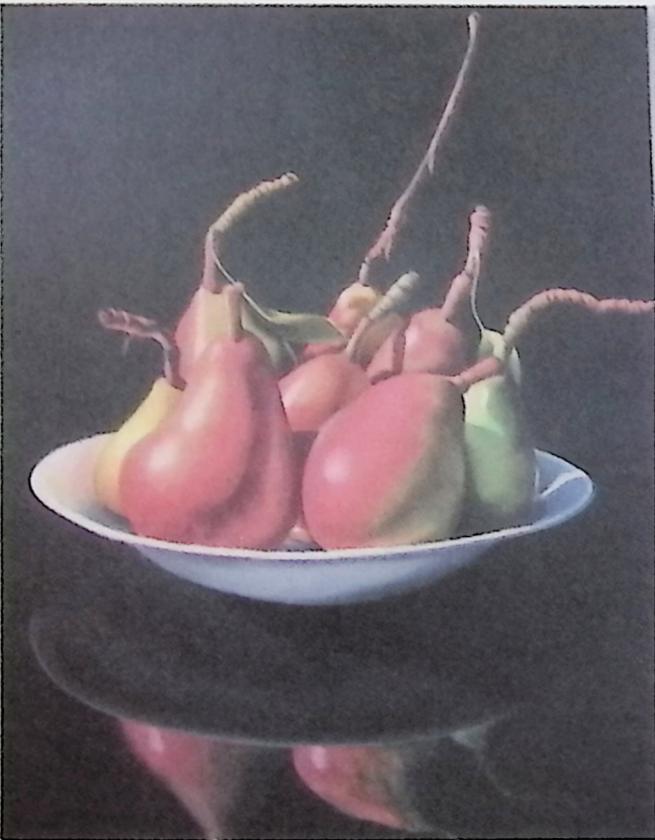
Theater

◆ The Oregon Shakespeare Festival presents a wide variety of shows this month: Shakespeare's *The Winter's Tale*, *The Merry Wives of Windsor*, and *King John*; Oscar Wilde's *The Importance of Being Ernest*; *Dr. Jekyll and Mr. Hyde*; William Inge's *Bus Stop*; *Intimate Apparel*; and *Cyrano de Bergerac*. Performances at 1:30 & 8 p.m., backstage tours at 10 am. Tues-Sun. Lectures in the Park: "Victorian Morals and Double Lives," a panel discussion on with OSF actors, Sept. 1st; "An Actor's Process: Cyrano de Bergerac" with Marco Barricelli, currently playing Cyrano, on Sept. 6th; "About 'Dr. Jekyll and Mr. Hyde,'" with Penny Metropulos, director of this season's production of "Dr. Jekyll and Mr. Hyde," Sept 8th; "How to End 'The Winter's Tale': A Brief Performing History of the Statue Scene," with Professor Stephen Orgel, Stanford University, Sept. 13th; "How Do They Do That? Conversations with OSF Artisans Behind the Scenes," moderated by scenic designer William Bloodgood, Sept. 15th; "WomanPower in 'The Winter's Tale,'" with Mary Z. Maher, Professor Emerita, University of Arizona, Sept. 20th; "Staging 'King John': Then and Now," with Alan Armstrong, dramaturg for OSF's production of "King John," and professor at Southern Oregon University, Sept. 22nd. OSF theaters are located on Pioneer Street, Ashland. (541) 482-4331. www.osfashland.org.

◆ The Camelot Theater presents *The Beard of Avon*, thru Sept. 10th. A bumpkin known as "Will Shakespeare" longs to be an artist and flees from his homebound wife and her incessant chores to Elizabethan London. This witty farce fashions the longstanding question over who penned the Bard's cannon into a merry look at the mortality of artists and the immortality of their legacy. \$17 general/ \$15 seniors and students. Located at Talent Ave. & Main St, Talent. (541) 535-5250

◆ The Oregon Cabaret Theater presents *Five*

Guys Named Moe thru Sept. 3rd. Six dynamic guys sing, dance and tear the house down as they belt out the exuberant music of Louis Jordan. Songs, like "Is You Is Or Is You Ain't My Baby?," "Caldonia," "Don't Let The Sun Catch You Crying," "Early In The Morning," and "Ain't Nobody Here But Us Chickens" to spark this high-energy show into a fitting celebration for Oregon Cabaret Theatre's 20th Anniversary summer. Thurs-Mon at 8 pm, Sunday brunch matinees at 1 pm. Sun-Thurs:



The Living Gallery presents "Large Fruit" paintings in oil by Laura Griffith.

\$21/23; Fri-Sat: \$25/27. Located at 1st and Hargadine Streets, Ashland. (541) 488-2902.

◆ Oregon Stage Works presents *Orphans*, by Lyle Kessler, Sept. 22nd-Oct. 23rd. The lives of two brothers—one a thief, the other a naïve boy—change forever when a mysterious stranger enters their cloistered world. Eloquent, thought-provoking, poignant, and furiously funny, *Orphans* is a gripping journey to self discovery. Not for young children. Thurs-Sat at 8 pm, Sundays at 2 pm. General \$17 /students \$10. Adults \$17, students \$10. Located at 185 A Street in the A Street Marketplace, Ashland. (541) 482-2334 or www.oregonstageworks.org.

Music & Dance

◆ The Britt Festival presents "The Joint is Jumpin'!" with Dan Hicks & the Hot Licks on Sept. 1st; Susan Tedeschi and The Subdudes, Sept. 2nd; and Leahy / Jesse Cook on Sept. 3rd. The Britt Festival Gardens and Amphitheater are located at the intersection of Fir and First Streets, Jacksonville. (800) 882-7488, (541) 773-6077 or visit www.brittfest.org

◆ The Rogue Theater presents Hal Ketchum on Sept. 8th. On Sept. 17th, Robin Trower and Dr. John on Sept. 24th at 8 pm. Located at the Rogue Theatre, 143 SE H Street, Grants Pass. (541) 471-1316

◆ St. Clair Productions presents Bluesman Harry Manx on Sept. 17th. Manx performs lap slide guitar, blues harp, the six-stringed banjo, and most uniquely the Mohan Veena, a guitar/sitar hybrid created and named by Indian musical guru

Vishwa Mohan Bhatt. Manx's music has been called an "essential link" between the music of East and West. Also, performing on Sept. 23rd, Mike Seeger, founder of the New Lost City Ramblers. Seeger has devoted his life to singing and playing music from True Vine—the home music made by American southerners before the media age. 8 pm. Both shows at Ashland's Unitarian Center, 4th and C Streets. Tickets at the Music Coop, on-line at www.stclairevents.com or (541) 535-3562.

◆ The Siskiyou Institute kicks off its Fall

Send announcements of arts-related events to:
ArtScene, Jefferson Public Radio,
1250 Siskiyou Blvd., Ashland, OR 97520
or to paulchristensen@earthlink.net

September 15 is the deadline
for the November issue.

For more information about arts events,
listen to JPR's Calendar of the Arts

2006 concert and workshop series with a solo piano concert by Denny Zeitlin on Sept. 29th at 8 pm. A lecture/demonstration follows on Sept. 30th at 11 am. Zeitlin has recorded over thirty critically acclaimed albums; twice won first place in the Down Beat International Jazz Critics Poll; written original music for Sesame Street; and appeared on network TV. At the Old Siskiyou Barn, off of Hwy 99, Ashland. Events often sell out quickly. Seating and parking are limited and on a reservation only basis. For information, reservations and directions call (541) 488-3869 or e-mail info@siskiyouinstitute.com. www.siskiyouinstitute.com

Exhibition

◆ The Schneider Museum of Art presents "Objects of Desire." Glass sculpture by William Morris and art by contemporary Northwest Coast Indian artists from British Columbia, Alaska, and the Queen Charlotte Islands. Features masks, woodcarvings, ceremonial drums, totem poles, shamanistic transformation pieces and color lithographs. Then, on Sept. 29th-December 9th, the 20th Anniversary Exhibition brings the work of John Buck. \$2 donation. At Southern Oregon University, Ashland. (541) 552-6245

◆ AMBUS Contemporary Art presents Grants Pass artist Janet Higgins' "The Adventures of Eve," Sept. 5th-30th. These steel and clay "storyboards" explore the question of what Eve may have decided to do with all the knowledge she gained once she bit the apple. Located at 21 N. Bartlett St., Medford, www.AmbusArt.com (541) 245-3800

◆ FireHouse Gallery presents "Basic Components," thru Sept. 30th. A two-person exhibit featuring encaustic painting and monoprints that explore the shapes encountered in daily life. FireHouse Gallery, Rogue Community College, 214 SW 4th Street, Grants Pass.

◆ The Living Gallery presents "Large Fruit" paintings in oil by Laura Griffith. Sept. 1st-31st, 5-8pm. Located at 20 S. First Street, downtown Ashland. (541) 482-9795 www.theliving-gallery.com

◆ New works by Yuji Hiratsuka open at Houston's Custom Framing & Fine Art, thru Oct. 4th. Acclaimed for his fantastic figurative



A 3-dimensional fabric art exhibition of an underwater sea garden by Medford installation artist Audrey Sochor is on display at the Coos Art Museum, through September 23rd.

chine-collé etchings, Hiratsuka's imagery is East/West fusion at its most whimsical. Located at 270 E. Main St., Ashland. (541) 482-1983

Festival

◆ The first Tiller Music and Food Festival takes place Sept. 3rd (Labor Day Weekend), 12-6 pm, in the meadow behind the Elk Creek Cafe located on Highway 227 in Tiller. Featured music includes Celtic duo Golden Bough, singer/songwriter Laura Kemp, and Blues band Rogue Suspects. \$15/adults, \$8/teens 12-17 and free for kids under 12 with a paying adult. Tickets and info at 541-535-3562 or www.stclairevents.com



St. Clair Productions presents Mike Seeger, founder of the New Lost City Ramblers, on September 23rd.

1st-31st, 5-8pm.

NORTH STATE

Theater

◆ Riverfront Playhouse presents *Solid Gold Cadillac*, Sept. 8th-Oct. 7th. Located at 1620

East Cypress, Redding. (530) 225-4130

◆ BareStage Theatre presents "The Redding Improv Players from Outer Space," on Sept. 9th. Still more whacky improvised impishness, with the Redding Improv Players in their final visit of the year. \$7 general admission. Reservations, which are recommended, are available by calling 529-1241. Then on Sept. 22nd-23rd, "Whodun'it?—A Murder Mystery Comedy Dinner." 6 p.m. Your final chance of the year to solve the mystery, have some laughs and enjoy a fine dinner, drinks and desserts at the last WhoDunIt? of the season. \$25 general admission and include the meal, dessert, beverages and the play. Tickets are available at Francisco's Mexican Restaurant during normal business, online 24 hours a day at www.barestage.com, or at the door. Reservations are recommended. BareStage Theatre, 446 Antelope Blvd., Red Bluff. (530) 529-1241.

Exhibition

◆ "Get the Art Buzzz" ArtWalk, on Sept. 16th. 4-8:30 pm. Artists showcase their work in several locations in the Dunsmuir Historic Downtown District on Dunsmuir and Sacramento Avenues and in artist studios in Dunsmuir. (530) 235-0963

Festival

◆ The Shasta County Arts Council, collaborating with David Shepard, Emmy Award-winning film preservationist, presents the 1st Annual Shasta County Silent Film Festival, Sept. 22nd-23rd. American & International films from the early 1900s to the 1930s are shown in the performance hall at Old City Hall. Chaplin, Keaton, Douglas Fairbanks, Anna May Wong, Tom Mix and more grace the screen. Located at Old City Hall, 1313 Market Street, Redding. (530) 241-7320

OREGON & REDWOOD COAST

Music

◆ The Eureka Chamber Music Series presents Nikki Einfeld, Soprano, and Thomas Glenn, Tenor, from the San Francisco Opera in concert, Sept. 15th. Opera and Broadway solos and duets and followed by a Meet-the-Artists reception. 7:30 pm. Tickets at the door or through advance purchase: \$30/adults, \$10/students, \$5/children. At the Calvary Lutheran Church, 716 South Avenue, Eureka (707) 445-9650

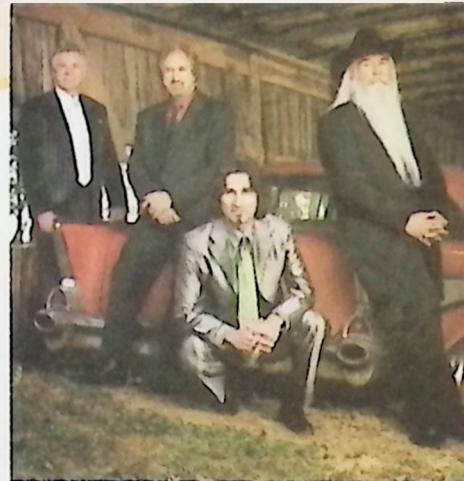
◆ The Pistol River Concert Association presents "East-Meets-West Sitar Blues" with Harry Manx, Sept. 16th. Born on the Isle of Man, Harry Manx honed his hypnotic live show on street corners, in cafes, bars and at

festivals around the world. But it was Indian music that captured his attention and remains the creative core of his east-meets-west blues style. His songs are short stories that use the essence of the blues and the depth of Indian ragas to draw you in. Playing the Mohan Veena (an East Indian sitar/guitar hybrid), lap steel, harmonica and banjo, Harry quickly envelops you in what has been dubbed "the Harry Zone" with his warm vocals and the hauntingly beautiful melodies of his original songs. 8 pm. \$15. At Pistol River Friendship Hall, Pistol River. (541) 247-2848

Exhibition

◆ The Coos Art Museum presents "Sea Curtains," the art of Sylvia Waters who is the featured artist for the 13th Annual Maritime Art Exhibit, thru Sept. 23rd. This is a 3-dimensional fabric art exhibition of an underwater sea garden. Also, the Victor West Collection thru Sept. 23rd. Images from the historic maritime collection of photography. \$5 adults, \$2 seniors & students. Coos Art Museum is located at 235 Anderson, Coos Bay, or online at www.coosart.org. (541) 267-3901

◆ The Humboldt Arts Council presents an exhibition to celebrate the life and work of plein air painter Ingrid Nickelsen, with a focus on works highlighting the landscape of Yosemite. Artwork from the Humboldt Arts Council's Permanent Collection highlighting the works of Morris Graves and the artists of "The Northwest School." Thru Sept. 25th. The Annual Art Auction, The Ruby Gala,



The Ross Ragland Theater presents The Oak Ridge Boys in the Season Opener for 2006-07 on September 23rd.

takes place on Sept. 23rd. 5 pm. This year's Ruby Gala includes entertainment and gourmet presentations by local Celebrity Chefs paired with local wines and an exciting auction of fine art and special packages. Morris Graves Museum of Art 636 F St., Eureka. (707) 442-0278

Festival

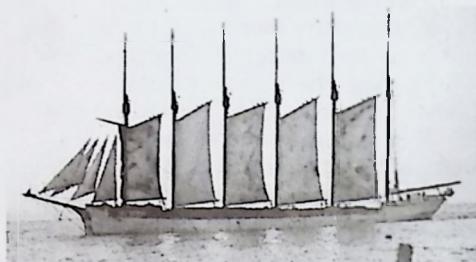
◆ U.S. Forest Service presents the Tsalila Umpqua Watershed Festival, Sept 23rd-24th. A "Roots of Bluegrass" Show is presented twice daily, 10 am-4 pm. Pronounced "sa-lee-la," the festival is part entertainment and part education. A complete traditional Indian village is set up with tribal drumming, dancing, storytelling and demonstrations of flintknapping.

ping and other native crafts by the Confederated Tribes of Siuslaw, Coos and Lower Umpqua Indians. Also featured are the salmon maze, hands-on children's activities, the "Planet's Favorite Band ENUF," storyteller Will Hornyak, Native American flutist Bruce Jarvis, food and crafts booths and a traditional alder smoked barbecue salmon dinner. Located at the Umpqua Discovery Center, 409 Riverfront Way, Reedsport. www.tsalila.com (541)902-8526

KLAMATH

Music

◆ The Ross Ragland Theater presents The Oak Ridge Boys in the Season Opener for 2006-07 on Sept. 23rd. 7:30 pm. A 4:30 pm show has been added due to popular demand. At the Ross Ragland Theater, 218 N. 7th St., Klamath Falls. www.rrtheater.org



The Coos Art Museum presents the Victor West Collection of images from the Historic Maritime Collection of photography.

Spotlight

From p. 14

Run. All kiddos get T-shirts and medallions and guaranteed fun. Walkers are welcome. The action starts at 8:00am. More information as well as entry forms are available at www.bearcreekgreenway.com.

The Greenway Adventure Festival afternoon activities include:

- Bird walks sponsored by Klamath Bird Observatory
- Plant and tree walks led by BLM and the Native Plant Society
- Fly fishing tie classes by Rogue Flyfishers
- Stream activities
- Bike clinics
- Running & walking clinics
- Wildlife Images exhibits
- Hands-on-adventure for kids
- Crafts and face-painting

Afternoon hours are 11:30am to 5:00pm.

Locally produced food and beverage will be available as well as live entertainment. Check the website weekly for complete updates on exhibits and other time-related issues.

The Greenway Adventure Festival afternoon activities include:

- Wine tasting
- Salmon feasting
- Lots of music for dancing and listening pleasure.

Local providers features are the Rogue Creamery, Rising Sun Farms, Dagoba Organic Chocolate, HeartSong Herbal Brewing, EdenVale Winery, Del Rio Vineyards, Paschal Winery, Valley View, Roxy Ann and more. Three bands will be featured throughout the evening, see the website for details.

We hope the Greenway Adventure Festival will grow and thrive in Southern Oregon. It provides a great way to show-

case the Greenway and all that it offers to fitness buffs, active families and recreational adventurers in our region.

If you would like more information or would like to exhibit at Greenway Adventure, please call 732-1604 or go to our website, www.bearcreekgreenway.com. Come out and have your own Greenway Adventure! JM

Joy Olson, formerly Development Director at Southern Oregon Public Television, is now the Executive Director of the Bear Creek Greenway Foundation. Their goal is to raise the \$3.5 million dollars needed to make the final Greenway connection a reality. Joy is an avid user of the Greenway; she runs, inline skates and walks her Westie dogs daily. It is true to say she loves her "office."

As It Was

Stories from the State of Jefferson

Learning to Share

Stephanie Butler

Lynn Schonchin, a member of the Klamath tribe, grew up between the Sprague River and Chiloquin in Southern Oregon. In Native culture, the belief that working cooperatively will benefit all people is a key "lesson" taught to all children.

Practical and social skills are taught by elders about how to support one's family. Lynn recalls, "You didn't hunt for sport, you hunted for food. We were taught from a real young age that you only hunt to eat. It taught you a respect for life. When you took a deer's life, you knew what taking [it] meant."

Lynn remembers the first deer he killed; his mother was with him at the time. "She taught me how to shoot a rifle. She told me I had to eat part of that raw liver; that first one that I killed. She said that it would make me a better hunter. The next step was I had to give that deer away. I couldn't eat any of the rest of it. I had to give it away to other people."

Lynn says he understood later in life what that lesson was all about: learning respect for his elders and the cultural trait of sharing. A lesson as important today as it was then.

Source: Oral History

Changes on the Home Front

Marjorie O'Harran

Recent events show us how the ways in which families and communities respond to wartime have changed. And, how in some instances, have remained the same.

In World War One, when word was received in Southern Oregon that Oregon soldiers being sent to France needed sweaters and wool socks, boys and girls learned to knit. They knitted at home and at school during lunch and recess time. School children also conducted essay and slogan contests and there were campaigns to teach everyone the words to the "Star

Spangled Banner."

Women packed boxes for needy children in Belgium. They made surgical dressings and prepared meals for the soldiers when the troop trains came through. To help meet labor needs, they joined the Women's Land Army of America. Older people went to work and boys too young for the military enlisted in the Farm Campaign.

The Home Guard met weekly for drill and people subscribed to Liberty Loan campaigns. Names of those who gave \$50 or more were published in the newspaper – as were the names of those who did not subscribe or gave what was considered a "grossly inadequate sum."

Every citizen was charged with the responsibility of carrying a fair share of the burden of war – and most did so gladly.

SOURCE: "Ashland: First 130 Years"
by Marjorie O'Harran

The Old Dutchman's Mine

Jean Boling

Recent rumors of a re-surfacing of Gold Fever in Southern Oregon, bring to mind a tale that exists in almost every gold mining area of the West: The Lost Dutchman Mine.

Seems there was this old Dutchman who used to show up at the store in Williams carrying a pouch full of gold. He'd pay his bills, then drink until he was broke.

People tried to follow him to see where his mine was hidden, but he would lead them on a wild goose chase for a few days and then disappear.

Some of the men tried to get the old Dutchman drunk to see if he'd talk. Apparently they got him a little too drunk one time, because the old Dutchman got sick and died from alcohol poisoning.

The old Dutchman's Mine was never found, but in the 1930s a gold pocket was discovered just below the Upper Layton Ditch near Panther Gulch Road. They took about \$30,000 worth of gold out of that

hole. The entrance is now covered by a cave-in and should probably remain that way.

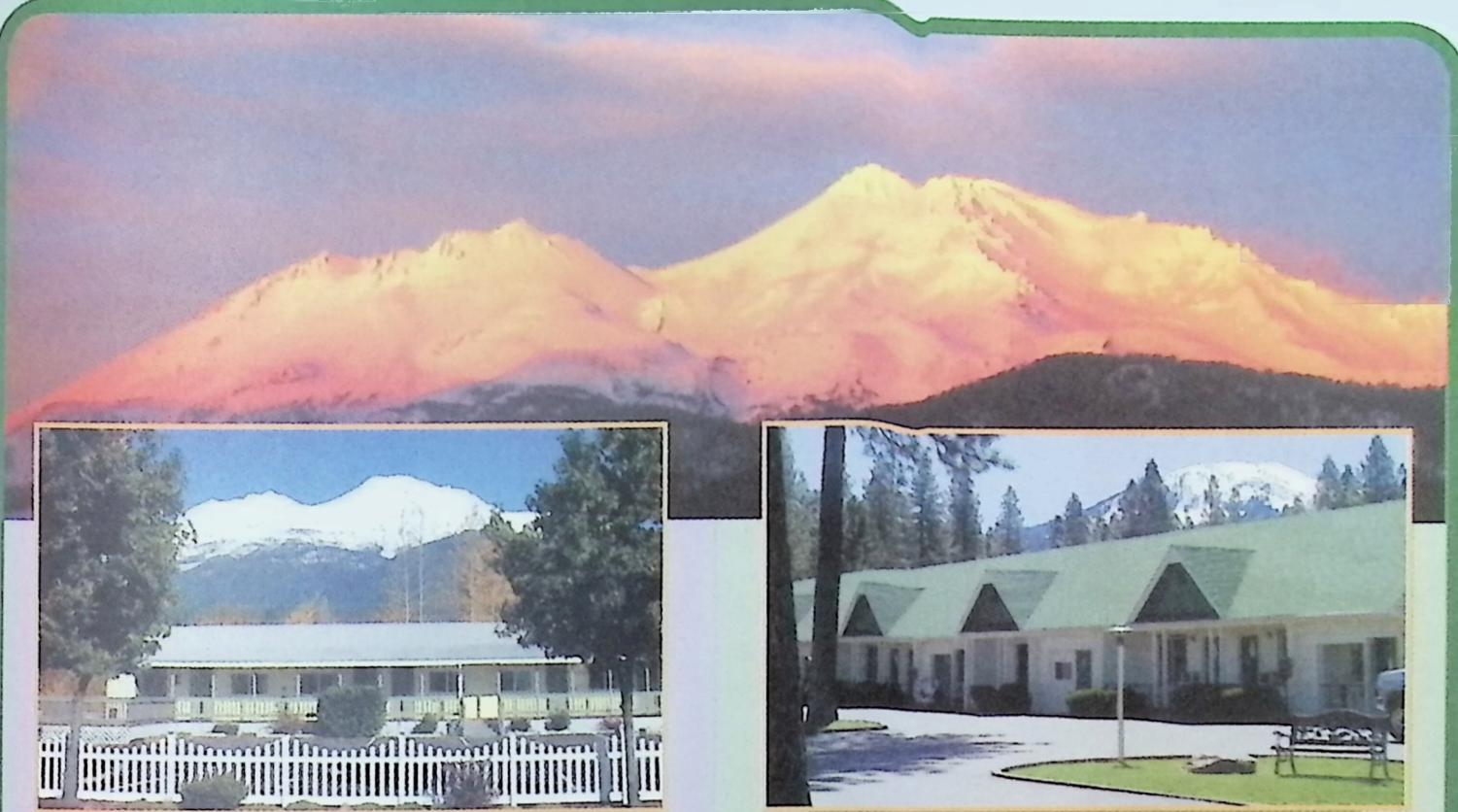
Was it the old Dutchman's Mine? You'll have to ask those who are out there looking for it today...maybe they'll tell you, and maybe they won't.

Source: Neale Sorrel's reminiscences about old Williams

Jefferson Public Radio and the Southern Oregon Historical Society have re-launched the popular *As It Was* radio series with Craig Stillwell as the new chief writer and script coordinator. Dr. Stillwell has a Ph. D. in History from the University of Notre Dame and is currently an instructor in the Colloquium Program at Southern Oregon University. His team of writers includes published authors, university students, and staff members of other historical societies in Southern Oregon and Northern California. JPR began airing episodes of *As It Was II* on March 1st, 2005. The series airs Monday through Friday on JPR's *Classics & News* Service at 9:30am and 1:00pm. It also airs during *The Jefferson Daily* – 4:30pm on *Classics & News* and 5:30pm on *Rhythm & News*.

As It Was II is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. To share stories or learn more about the series visit www.asitwas.org.

IM



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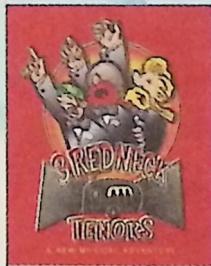




Natalie MacMaster



Canadian Brass



3 Redneck Tenors



The Lettermen

The Ross Ragland Theater's 2006-2007 Performance Season

September 06	23	The Oak Ridge Boys
	6	Yellowjackets
October 06	19	Ragland Classical Series: Quartet San Francisco
	25	Natalie MacMaster
	11	The McManus Comedies
November 06	15	DRUM!
	18	Eugene Ballet's Nutcracker Matinee
	18	Eugene Ballet's Nutcracker
	1	Sonos Handbell Choir
December 06	9	Esquire Jazz Orchestra
	14, 15, 16,	Community Production of A Wonderful Life matinee
	17	
	12	The Coals
January 07	16	In The Mood
	27	Ragland Classical Series: Jerry Taylor, Organist
	30	New Shanghai Circus
	1	The Great Kaplan
February 07	5	Canadian Brass
	9	3 Redneck Tenors
	16	The Lettermen
	23	Buckets and Tap Shoes
	9	Ragland Classical Series: Paul Galbraith, Guitarist
March 07	17	Craigmore
	17	Craigmore w/Pre>Show Irish Dinner
	28	Urban Cowboy: The Musical
	4	Harlem Gospel Choir
April 07	20	Legends of Rock
	tbd	Ragland Classical Series: High School Honors Recital
May 07	5	Rosita's Jalapeno Kitchen
	19	Special Event: Taste of Klamath
	tbd	Spring Country Show
	tbd	Summer Community Production

Season: Tickets On Sale Now! Individual Tickets go on sale July 25.

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The Oak Ridge Boys



Yellowjackets



DRUM!



Harlem Gospel Choir



Buckets and Tap Shoes



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